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WHOLE NO. 2600



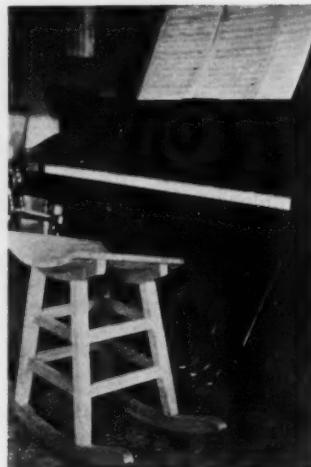
Tito Schipa

Who Has Just Returned to America from Opera Triumphs in Italy and a Most Successful Concert Tour of the Principal Cities of Europe. The Popular Tenor Will Be in America Until the End of May, Fulfilling Engagements With the Chicago Civic Opera Company and a Coast-to-Coast Concert Tour.



A FIESTA IN HONOR OF MINA HAGER

and Mrs. Hallett Johnson of El Paso, Texas, given in the studio of the Mexican composer-pianist, Antonio Gomezanda, in Mexico City. The host is seated on the floor in "charro" costume. Directly behind him stands Ruiz Diaz, Argentine pianist, and Miss Hager is next to him in the large hat. Manuel Ponce, idol of Mexico and composer of the well known *Estrellita*, stands directly behind Miss Hager. Mrs. Johnson is seated second from the right. There were many important personages among those present at the soiree.



A ROCKER PIANO SEAT

The accompanying illustration shows a rocker piano seat invented by John Carlyle Davis and his son, Roland Davis, both of them pianists and the former also a composer. They were heard in recital several years ago in Town Hall, and are to play shortly at Carnegie Hall, in a program consisting of the compositions of Davis senior. As to the rocker seat, it is said to have advantages over the ordinary stool or bench, chiefly because the player can follow his hands when they both move in the same direction. If both hands are playing in the treble or both hands playing in the bass, the whole body swings over so as to be opposite the hands. The curve of the seat maintains the level, so that the body is not lower or higher at the ends of the swing, and also keeps the body perpendicular.



HAZEL HAYES,

graduate of Lamont School of Music, 1929, Bachelor of Music, having majored in voice under Florence Lamont Hinman, Mus. Doc., and who has just been chosen from among 250 competitors for the role of Venus in the United Artists' first production of *Tannhäuser* in English under Dr. Hugo Riesenfeld.



LOUISE SOELBERG

as the Virgin in Martinez Sierra's miracle play, *Holy Night*, as recently presented by the Cornish Players of Seattle, Wash., at the Cornish Theater. Miss Soelberg's work was entirely in pantomime, and she achieved a notable success. The artist also gave a program of dance design before the Music Arts Club of Wenatchee, Wash., assisted by Marthe Poncy, pianist, and Elizabeth Campbell, violinist. She will give a program in dance design for the Ladies' Musical Club of Seattle on February 24 and leaves in May for England to direct a Greek dance chorus in a play being produced by Ellen Van Volkenburg.



VERA CURTIS,

who will take a number of young vocal students on a lecture tour to the Bayreuth Festival next summer. Following the festival, the little party will come home by way of the Tyrol, taking about six weeks in all.



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The Wildermann Institute of Music and Allied Arts gave two recitals, benefit of the scholarship fund, at Staten Island Academy, January 30 and February 1, the hall being filled with a throng of relatives and friends of the participants. Vocal, violin and piano numbers constituted Part I, with *Ilonka*, a medieval pantomime, enlisting young actors and dancers in three scenes. Some of the principals are pictured herewith.



LEONORA CORONA,

Metropolitan Opera soprano, with Michael Califano, portrait artist, who has just finished a likeness of Miss Corona.

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London Festival Foreshadows Imperial Opera Scheme

Schnabel, Szigeti and Kreisler Heard—The Robertsons Play Bax—Some Successful New Works—A Cold Reception for Bartok's Fourth Quartet.

LONDON—London has been having a foretaste of opera, which usually only blooms in the spring, tra-la, and also, a foreboding of what may happen to Sir Thomas Beecham's scheme of providing "Imperial"—in other words English—opera to the masses, if the promoters of that worthy enterprise actually succeed in launching it. With the blessings of Sir Thomas, a scholarly young English barrister-impresario, Robert Stuart by name, with more enthusiasm and idealism than sordid experience provided an "opera festival" of several weeks' duration, the like of which has never been seen or heard outside the highbrow precincts of Oxford (where Stuart first experimented with these things).

Although the populace did not clamor for admission to the Scala Theater and although the financial result was something very near a disaster, this interesting attempt at providing an artistic entertainment with native artists achieved some praiseworthy results.

INTERESTING REVIVALS

The works which Stuart undertook to present were in themselves a promise of a high artistic endeavor, including, as they did, Monteverdi's *Orfeo* (with which the season opened), Purcell's *Dido and Aeneas*, Handel's *Julius Caesar*, Mozart's *La Finta Giardiniera*, Gluck's *Alceste* and Weber's *Freischütz*, most of which are practically unknown to Londoners of this generation.

Of these, *La Finta Giardiniera* and *Freischütz* were perhaps the most successful. The latter was rehearsed and conducted by the redoubtable Sir Thomas himself and several good new singers were heard in the leading parts. Thea Philips as Agatha, Nora Gruhn as Annchen, and Charles d'If as Ottokar particularly distinguished themselves, the latter two were entirely convincing and sang as well as they acted, while Thea Philips displayed a lovely voice, but less histrionic ability, a lack which may have been due to her obvious nervousness.

A CZECHISH FREISCHÜTZ

The other male parts were largely taken by popular British singers who have long since proved their value; the two most noteworthy were Tudor Davies as the hero, Max, and Arthur Fear, who was especially fine as the arch villain, Caspar. The weakest part of this opera was the production, which revealed too clearly the amateur's hand. Sir Thomas, too, after a very fine performance of the overture, made a disappointing showing, his usual tendency toward "brighter music" via speed, lent this national German opera some features that were more strange than pleasant. The costumes, too, were entirely novel, having been modelled on Czechish lines, a la *The Bartered Bride*.

La Finta Giardiniera, well conducted by Leslie Heward, seemed the least amateurish of the productions so far, with the exception of the tenor, whose distressing inability to act was hardly sufficiently offset by his good voice and looks. Here again some excellent singing was heard and the performance afforded genuine enjoyment.

In the concert field London is under the sign of Artur Schnabel at the moment. This great pianist, who will be going to America in March to take part in the Brahms Festival in Boston, has made the first of six appearances scheduled for the last part of January and February. As a guest of the Philharmonic Society he gave a performance of a Mozart concerto—with the young British conductor, Basil Cameron, conducting—that was transcendental in the beauty and nobility of its conception. As usual, he held his audience spell-bound from the first note to the last and the applause was as enthusiastic as ever, bringing Schnabel out to bow half-a-dozen times.

LAMBERT'S RIO GRANDE REPEATED

One of the most successful novelties of the season is Constant Lambert's *Rio Grande*, which Sir Hamilton Harty introduced at one of his Halle Orchestra concerts a month or two ago. It made such a hit that he repeated it recently with the composer again conducting while Sir Hamilton, himself, played the piano part.

Two more favorites have appeared with orchestras, namely Joseph Szigeti, who gave a magnificent performance of the Brahms violin concerto, and Fritz Kreisler who en-

chanted his listeners with the Beethoven concerto. Both artists, needless to say, were given rousing receptions.

VAUDEVILLE GOES HIGHBROW

At the Coliseum, probably the best known vaudeville theater in the world, a week's series of orchestral concerts is about to re-gale (or otherwise) audiences that are entirely unaccustomed to such fare. The concerts are provided by Sir Henry Wood and his London Symphony Orchestra and it has been estimated that the house will have to be packed three times a day if expenses are to be covered. It will be interesting to see whether the demand for highbrow music is really great enough to justify such expense. —Or is the Coliseum management actuated by a desire to uplift its clientele?

Chamber music is waking up, too, after its Christmas rest, and most energetically, for it started off with a program of works by Bela Bartok, played and sung by Joseph Szigeti, Maria Basildes and the composer himself. The concert, given under the auspices of the British Broadcasting Corporation, comprised for violin and piano, Bartok's first Rhapsody, the second sonata and three Hungarian folk tunes; for contralto, four Hungarian folk songs and Three Village Scenes, and for piano alone, the second Elegy, two Burlesques and nine little piano pieces.

PLENTY OF BARTOK

Szigeti is unsurpassed as an interpreter of Bartok's music, so together with the com-

poser, who is also an excellent pianist, and the entirely adequate singer, the concert was a genuine success. More Bartok music was heard at the opening concert of Gerald Cooper's series, where the composer's fourth quartet was played by the Hungarian String Quartet. Despite the respect in which Bartok is held by the musical intelligentsia here, the new work had but a cold reception. Even the majority of his admirers admit that the cleverness of the composition is more than offset by the unpleasants of its sound effects. As far as one could tell, the Hungarians gave it an excellent performance, but their playing of the Haydn and Beethoven quartets was far better appreciated.

ARNOLD BAX MORE AGREEABLE

A more agreeable novelty was Arnold Bax's sonata for two pianos, dedicated to Rae Robertson and Ethel Bartlett, who played it at a chamber music concert given by the London Contemporary Music Center. Musicians are unanimous in their opinion that this is the best work Bax has ever produced, and the work itself, together with its consummate performance, aroused unusual enthusiasm.

A Bax work also figured on the program of Harriet Cohen's recent recital, namely the second piano sonata, which was written for

(Continued on page 19)

French Taxes Too High for Artists

Recitals Dwindling as Result—Orloff Scores in Chamber Music—Backhaus, Prokofieff and Lucie Cafferet Heard With Orchestra.

PARIS.—A manager whose word may be relied on says there is a falling off of forty per cent in the concerts of the present season in Paris. The difference is not noticeable so much in the smaller concerts but in the recitals by eminent artists. Concerts given at the expense of the young artists go on as usual, but the great artists who can draw a full house at any time in Paris are staying away because the taxes on their receipts are so high.

The concerts began to dwindle from December 15 till they vanished entirely on Christmas. Not even the *Messiah* was on hand. On New Year's Day there was no *Parsifal*. About the 10th of January the concerts had reached the December 15th level. Apart from the Opera and the Opera Comique which never stop (because they have a government subsidy), and the Sunday orchestral concerts which always draw some kind of an audience, the musical entertainments of the past month have been hardly

more than skirmishes, with no great battle to report.

A LITTLE SAINT-SAËNS FESTIVAL

A Saint-Saëns Festival looks like an important affair, but as it was given in one of the very smallest halls of Paris it did very little for Saint-Saëns.

A memorable concert was that of the pianist Nikolai Orloff and the cellist Antonia Sala. In the large Pleyel Hall the pianist had the advantage over the cellist, who was a fine artist. But the beautiful art of Orloff is welcome everywhere, even when he played the works of Scriabine, which are certainly not popular with the Parisian public. If anybody can make them acceptable here it is Orloff.

TURKISH MUSIC TOO MUCH

Wilhelm Backhaus was vociferously applauded for his authoritative and brilliant performance of Beethoven's C minor concerto with the Pasdeloup orchestra, and he was heard later in the program in Bach's Chromatic Fantasy and Fugue. He is one of the international favorites and is always received with open arms by the Parisians. But the same public, after applauding Backhaus, howled and hooted and whistled down a new *Legende du Bébél* by a Turkish composer. Conductor Inglebrecht stopped the orchestra and substituted what sounded like a *suear* and *suave* work in its place, although the substituted score was the *Sacré du Printemps* by Stravinsky. There is apparently a limit even to modern harmonic experimenters.

At the same hour the Poulet orchestra was performing a new symphony by Villa-Lobos and a violin concerto by Darius Milhaud. And to prove that Paris has no dearth of the last utterances in harmony, a concert by the group of six was given in the Gaveau Hall, when the works of Auric, Durey, Honegger, Milhaud, Poulenc, and Tailleferre, were heard by a goodly audience.

PROKOFIEFF TOO CLASSICAL

A new Russian bass, Mark Reisen, was heard at the Pleyel Hall at one of the Orchestre Symphonique concerts. Prokofieff had an orchestral concert all to himself. He played the solo part of his piano concerto. The most important work was his symphony, which was accepted as music but criticized for being called "classical". He has a large following in Paris, where he makes his home.

Lucie Cafferet played Saint-Saëns' G minor concerto with the Pasdeloup orchestra in brilliant style, and Brailowsky was cheered to the echo for his performance of Chopin's E minor concerto with the Orchestre Symphonique. At this same concert a new symphony by M. Butting was heard, directed by Hermann Scherchen, who is one of the many guest conductors during the absence of Pierre Monteux in Holland. He was the conductor who let us hear Bach's Art of Fugue scored for orchestra, organ and harpsichords. The work proved to be exactly what Bach called it, in spite of its orchestral colors. It remains monotonous to hear; stupendous to study. One of the most welcome guest conductors is Georgesco of Bucharest. He can certainly put the breath of life into the dry bones of an orchestra.

RUSSIAN MUSIC INCREASINGLY POPULAR

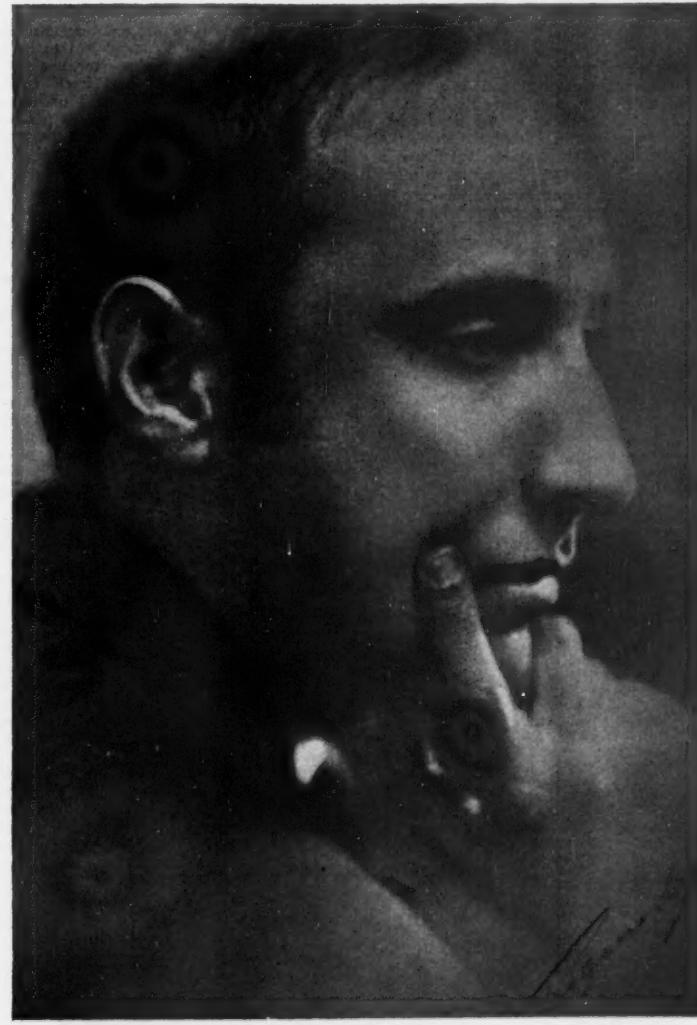
It is worthy of remark that Russian orchestral works are gaining ground here. Every program contains one or more. Will Tchaikovsky ever come into his own here? Mendelssohn's symphonies were not popular here till recently. Now one can hear the Italian symphony several times each season.

There is a movement on foot to erect a statue to Wagner in Paris, where there is already a splendid monument to Shakespeare.

C. L.

DIMITRI TIOMKIN,

who is now on a transcontinental tour, which opened in Los Angeles on January 20. A few of the pianist's forthcoming important appearances on this tour will include Seattle on February 10; 11, Portland, Ore.; 14, Denver; 15, Kansas City; 18, Chicago; 20, St. Paul, and 23, St. Louis. Mr. Tiomkin will return to New York about March 1.



WRONG THEORIES DISPROVED

By Frantz Proschowski
ARTICLE III

[This is the third of a new series of articles by Frantz Proschowski, which the MUSICAL COURIER is printing because of the unusual interest manifested by readers of the earlier series. The first of the current articles appeared in the issue of January 25.—The Editor.]

Realizing that the minds of many students and teachers are already imbued with more or less erroneous concepts, confused ideas, and contradictory notions, taught and presented by teachers all over the world, I shall now proceed to analyze some of the numerous teaching principles from the viewpoint of nature's indisputable laws. I hope by this to demonstrate that correct knowledge is the only basis upon which to form a concrete understanding of the art of singing.

This understanding cannot be forced upon the mind but must come through comprehension, and as this edge awakens to recognition of nature's principles we lay the foundation of a knowledge which must solve our problems. It means that we must learn to listen and to think through hearing. Mental hearing is the motive power of the mind which controls nature's only musical instrument—the singing voice. Musically we conceive singing as melody, harmony, and rhythm; the action of the mind then forms a contact between the mind and the body, upon which contact the entire art of singing is constructed and developed.

Truth is untiring in helping us over every difficulty; it replaces error with positive understanding. The first of the usual teaching statements which I shall try to analyze is the suggestion of singing "forward." Placement is suggested in the front of the mouth, the teeth, and hard palate. Resonance is directed forward into the sinus cavities, under the eyes, upon the bridge of the nose, etc., etc. Such suggestions display a sad lack of "cause as related to effect." Voice is produced in the sound box or larynx and only there. The vocal chords or vibratory organs (placed as they are by nature in the larynx) convert exhaled breath into resonating sound; consequently the larynx, containing the vocal chords and coordinating with the natural construction of the vocal tract, is the cause of voice and resonance.

Nature has constructed the pharynx or opening of the throat perpendicularly above the sound box. This oral cavity automatically acts as a resonator and if we do not attempt to direct the voice at all, we shall achieve the best results. Nature's instrument is more perfectly constructed than any mechanical instrument and there is as much logic in telling student to sing "forward" and to find forward support in front of the mouth or hard palate as there would be if an instrumental teacher advised his pupils to direct the tone of the piano or violin toward some specific place on the instrument, a feat, of course, impossible of execution. The vocal student, however, in the use of his or her intangible instrument would (contradictory to the construction of nature's singing instrument) erroneously but obediently attempt to secure head resonance through the hard palate and nasal cavities, etc., instead of allowing the voice to resound freely and brilliantly by letting the perpendicular vibrating air column get the full benefit of its resonating value. It is a proven fact that when a tone is perfectly balanced the entire bone structure of the head resonates, including the bridge of the nose, the cheek bones, and even the teeth, but this is a result and not a cause. Therefore, without

knowledge of causes, the sensations in singing are misleading.

The nasal placement of the voice is equally misleading and detrimental as it deadens the beautiful carrying power of the voice, making it shrill and hard and acting as a detriment to natural vocal beauty and perfection of vocal form. It would be well for one who believes that singing has its cause in some "forward" action to examine the chart of an ordinary skull. There he will find that the upper chamber of resonance is perpendicularly and directly above the sound box. The nasal cavity or muffler for nasal consonants entirely destroys vowel resonance. The action of the tongue and lips and the position of the tongue against the teeth are for the execution of consonants alone; therefore when one remembers that singing is approximately 95% vowels and 5% consonants, one must also realize that the visible movements of the tongue are not indicative of what happens in vowel construction.

However, I am fully aware of the fact that minds not in search of deeper understanding take the visible part of singing for granted and often mistake a result for a cause, which unhappy mistake often brings very detrimental results to the voice.

Only by a knowledge of underlying causes is it possible to achieve freedom, beauty, the spontaneous expression of the high voice with the same ease as that of the low and medium, and all vowels and words with equal freedom throughout the entire range of forte, mezzo-forte, piano and pianissimo. Where these qualities are lacking, vocal knowledge and understanding are lacking.

I feel that if the suggestion of singing "forward" would create singers, they would exist in thousands, for in the last decade myriads of wonderful voices have been misguided and spoiled by this erroneous suggestion. One has only to ask, "Where are the results?" Are they in proportion to the number of students who have fatally attempted to solve their vocal problems by following the advice of "singing forward"? From the foregoing statements as to the logic of the term "singing forward" it is well to realize that certain visible results in singing are results of other causes; hence, an erroneous cause is frequently accredited to a visible result.

[Article IV will be published in next week's issue.]

Eleanor Spencer Returns to America

During Recent Seasons Noted Pianist Has Played Throughout Central Europe—Introduces Arrangements by Joaquin Nin at Carnegie Hall Recital.



ELEANOR SPENCER

It has been several years since Eleanor Spencer, the noted American pianist, has visited her native land. She was welcomed on her return, and it was shown at her recent recital at Carnegie Hall that Miss Spencer had lost none of her former brilliant artistic power, but indeed had broadened and crystallized her earlier achievements into a magnificent and mature structure.

During the past three or four years Miss Spencer has been living in Paris—"not that Paris is a particularly favorable center for music," says Miss Spencer; "it was never that except for the opera, yet it has an artistic atmosphere second to no city in the world, not even Vienna, and is still considered a Mecca for visiting artists. The old glamour of the Paris of Empire days remains, and even modern developments and post-war conditions have failed to diminish the delight of residence in this most beautiful of cities."

Miss Spencer takes an amusing attitude toward the French in their attempt to make orchestras. The French character, she says, is far too individual to lend itself easily to orchestra training. A French orchestra of eighty men plays more like eighty persons than like one, she thinks. Each man in the orchestra may be, and often is, a splendid virtuoso on his own instrument, and a thoroughly equipped musician, as the majority of French musicians are, but with the French individuality, independence and temperament the result is what one might expect from, for instance, a chamber music organization made up of only renowned concert virtuosi.

Paris, says Miss Spencer, has become greatly Americanized, and so, in even greater degree, has America, if Americanization means a mixture of races and a babel of tongues. This is evidently the first thing that impressed Miss Spencer on her return to this country. Of course that means her return to New York, for at the time when this little talk with her took place she had just arrived and had not yet had an opportunity to get beyond the confines of the metropolis.

Here, she stated, the crowds were positively bewildering, and she looked at the people on the streets and wondered where in the world they came from and to what nationality they or their ancestors could lay claim.

Speaking of European experiences, one of them evidently impressed Miss Spencer rather deeply. She was engaged to give a radio concert in Genoa, and found there, conducting the radio orchestra, a young man whose personality was appealing and magnetic, and who appeared to be an excellent musician.

There was a long rehearsal, lasting two hours, from twelve to two, the work to be played being the Schumann concerto. At the end of the rehearsal Miss Spencer

wished to show her appreciation of the excellent conducting in some way, and she merely said to the conductor, "Merci, monsieur." His reply, as quick as a flash, was "Bravo, madame!" which interchange of courtesies was certainly brief and to the point, and leaves little more to be said.

This young man is of Russian descent, born, thinks Miss Spencer, in Italy, but of that she is not sure. At all events, he has an extraordinary name; it is Amfitheatrof, which is, when one comes to examine it a little closer, the familiar word "amphitheater" with a Russian "of" at the end of it. His first name is Daniel.

Mr. Amfitheatrof graduated with high honors at the conservatory, and is now about twenty-eight years old. The astonishing thing about him is the fact that he succeeded in getting any education at all, for he has had life full of incredible adventures, with hairbreadth escapes, suffering, privation, imprisonment and whatever else revolution and political disorder bring with them.

This radio appearance in Genoa was just part of Miss Spencer's ordinary professional life in Europe. She is playing constantly, and has made tours in every country in Central Europe. On the wall of her New York apartment she has a number of long silk ribbons in various colors and designs which came to her on flowers that have been presented during her concert appearances over the footlights. Some of them have the national colors of the country in which she was playing, and others merely graceful designs or appropriate shades.

One of them came to her during a French festival, not in France but in Czechoslovakia. This was at the great mining town of Marischastrova. It was here that Miss Spencer was astonished to find the porters at the railroad station to be women, and she wondered how embarrassed a big, husky man might feel on having a woman take his baggage and carry it for him, although Miss Spencer acknowledges that the women themselves are almost as big and quite as husky as men. It is, of course, nothing unusual to find women working at manual labor of all sorts in Europe, but unusual to see them doing the work of porters.

In Jugoslavia, which Miss Spencer found to be an unusually musical country, she was scheduled to leave after one of her appearances at 1:30 a.m., in order to fill (Continued on page 39)



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for musical advancement in NEW YORK.

He then began the serious study of voice with Claude Warford with whom he has since continued both in New York and Paris. After entering New York University he was engaged as soloist at the University Heights Presbyterian Church and also toured with the college glee club. Next he went to Paris for further study with Warford, also to coach opera with Felix Leroux. That fall he went to London and worked on oratorio with Sir Henry Wood.

During the season 1927-28, Allen Jones fulfilled many important dates in concert, oratorio and opera. The next spring he returned to Paris and while there sang in the American Church as soloist. Reynaldo Hahn, one of France's foremost composers-conductors, engaged him to sing during the summer season at the opera in Deauville, in which he was equally successful.

Goodson Scores With Orchestra

Katharine Goodson, English pianist, scored a brilliant success as soloist both in St. Paul and Minneapolis with the Minneapolis Symphony, on January 9 and 10, respectively, again winning the praise of the critics, as she did at her New York recital at Carnegie Hall where she recently returned after an absence of seven years, was another brilliant achievement.

The St. Paul Pioneer Press, in speaking of her performance of the Brahms concerto in D minor, said: "She had occasion to display all her remembered artistry with a more recent acquisition of power and eloquence. This concerto is one of the greatest in the piano repertory, but few pianists risk playing it, preferring something more facilely appealing. Mme. Goodson's playing in the first movement was little short of colossal with its ease of stormy octave passages, perilous octave trills and bristling sixths that would stagger a pianist of less equipment. Added to this was the inner understanding and love of the work itself without which any piece of Brahms would be 'as tinkling cymbals.' This wonderful consolatory mood of the adagio brought forth a lovely and flexible singing tone that melted beautifully with the orchestra. The final rondo with its pulsing but keenly controlled rhythm was a real triumph in its victorious projection, and Mme. Goodson was many times recalled after her heroic effort and responded with the Brahms intermezzo in C major and Granados' Spanish Dance."

The Minneapolis Morning Tribune critic, in writing of the same work, said: "This huge and rugged work makes severe demands upon the technical equipment and the intellect of the soloist and Katharine Goodson and the orchestra collaborated in a really magnificent performance."

The other papers were equally enthusiastic over the playing of the pianist, who will return to America again next season.



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PIERRE MONTEUX HEARS FIFTY VIOLINISTS AND TALKS ABOUT SERGE DIAGHILEFF

By Clarence Lucas

As I was about to leave the Pleyel Building some time ago I caught sight of Pierre Monteux, the conductor, sitting at a table of the caf -bar in one of the side rooms of the long entrance hall. He had just come from an examination of violinists.

"You don't know the difficulty I have had in selecting two first violins for my orchestra," said he.

"Difficulty? Why I thought Paris was full of good violinists."

"Full? I should say it is. It is crowded with them. I heard fifty of them this afternoon, and each one was capable of playing a concerto with the orchestra. And I only heard the men. I did not even get as far as the women players. As I needed only two players, I could hardly decide all at once. I must now test them in sight-reading, rhythm, and so on. You have no idea of the difficulty of selecting from among so many first-class players. Fortunately for me, the emigration laws of the United States could not allow a cellist from a certain country to enter. Stokowski had heard him and engaged him at once for Philadelphia. But the quota was full for emigrants of his nationality, and so I secured him for the Orchestre Symphonique. He is an artist of the highest class."

"The law recognizes only nationality, and not mental and artistic qualifications," said I. Monteux smiled. "Well, this time I forgive the law. It has sent me a magnificent cellist."

I reminded the conductor that the last time we sat at a table together our companion was the late Serge Diaghileff.

"He was a wonderful man," replied Pierre Monteux, "a wonderful man, a genius in his way. But I believe his Russian Ballet has had its day. The public of Paris showed very little interest in this last season of his ballets here. Did you see any of the performances?"

No. Dancing or pantomime is of very slight attraction to me. And the music he selected this year was not inviting to my ears as a musician of more or less classical tastes."

"Exactly," said Monteux. "His work was not interesting to musicians from a musical point of view, and the dancing was not of

much interest to the public. He was in advance of—or at least at variance with—the public he had to please. And besides, I think that there is not the permanent interest in ballets that there is in concerts. They have their day, like all novelties. And then the permanent arts remain as before."

"But I think that the first glimpse I ever had of you was when you conducted some of the Diaghileff ballets in New York."

"Oh, yes. I was one of his first conductors. I had the profoundest respect for the man—he was a genius, born to do the work he did."

"That reminds me that I met a pianist last summer who was not born to be a pianist."

"No!" exclaimed Monteux, pretending to be amazed.

"Yes. His name is So-and-So," said I. "I know him, I know him. What was he born at all for?" said the conductor.

"He told me that if he thought he could compose like Schumann he would sacrifice his entire career as a pianist."

"Well," replied Monteux, with his delicate French accent, "he should give up the piano anyway."

Gallico Pupil Scores in Debut Recital

Stella Stamler, pupil of Paolo Gallico, recently made her debut in recital at Town Hall, revealing herself as "a debutante pianist of promising talents" (New York Morning World), "a young pianist of talent" (Telegram) and as "a serious and painstaking young musician" (Times).

Her program consisted of the Brahms ballade, opus 10, No. 2; his variations and fugue on a theme by Handel; Chopin's C sharp minor scherzo, and his nocturne, opus 27, No. 1; and numbers by Griffes, Ravel and Liszt. In these, stated the Morning World, she revealed "a delicate touch and concise phrasing," while the American declared that technically, the player displayed exceptional ability, and also disclosed that she has taste and an agreeable touch and a musical tone. And it was the opinion of the Sun that Miss Stamler revealed a facile technic and a pair of strong wrists,

that her playing occasionally reflected a brilliant high light and there was no denying that she was quite equal to the digital demands of the pieces listed.

Fay Foster Busy

Fay Foster's artist-pupils are keeping her busy this season. Two of them appeared at The Arts, Music and Letters Society, on January 12, in a program of Chinese songs and recitations, the accompaniments to which were original compositions by Miss Foster.

Isabel Hatfield, in a beautiful and becoming Chinese costume, sang four delightful songs very sweetly and effectively, and recited two poems to music, which were equally charming. Thomas Duckworth gave pleasure with three songs, displaying a fine tenor voice, handled with skill. The diction of both Miss Hatfield and Mr. Duckworth was particularly good, and both artists responded to numerous encores. Miss Foster, at the piano, furnished the musical settings, which were beautiful and skilfully done, these being, as Miss Foster herself said, "as Chinesy" as she dared make them. A faint aroma of incense added to the Oriental atmosphere.

Dr. Sun Nung Au-Young gave an interesting talk on the Chinese philosophy of life, dwelling at length on the Chinese marriage customs. A feature of the program was a talk by Miss Foster on Chinese Music and the Chinese Opera.

Mischakoff in Demand

Mischa Mischakoff, violinist, is fulfilling numerous concert engagements this year. His recital at the Educational Alliance in New York was followed by appearances in



MISCHA MISCHAKOFF

Bryn Mawr, Pa., Uniontown, Pa., Kingston, N. Y., Bristol, Conn., and an appearance with the American Orchestral Society in the Glazounoff concerto. Mr. Mischakoff will appear as soloist with the Chicago Symphony Orchestra on February 21 and 22.

Everywhere Mr. Mischakoff has been acclaimed with warm enthusiasm. Among his future engagements is a concert in Greenville, Pa., and one in Asbury Park, N. J.

Hilda Burke "A Success" as Elsa

The performance of Lohengrin by the Chicago Civic Opera Company on January 19 presented to Chicago opera-goers a new Elsa in the person of Hilda Burke, and, as Herman Devries declared in the Evening American, it was altogether a success for an American singer who has proved her value to the management. Mr. Devries found Miss Burke's voice in this role a most agreeable and gratifying surprise. "Used to her soprano voice at its best in Aida," he explained, "we were charmed and delighted with its lyric purity of quality, as well as by the winning, simple, strongly feminine and tender portrayal of the role from the historic viewpoint. She was costumed exquisitely and sang with the ease only achieved by thorough musicianly training and most conscientious study."

The Evening Post declared that Miss Burke made a distinct impression, her voice sounding lovely, clear, true and under control, and, in the opinion of the Daily News, she made a pleasing stage picture, articulated her German most commendably, and sang the music with clarity and with considerable volume, as well as producing a lyric tone of smooth texture in the quieter sections.

White-Smith Songs Broadcast

Elmer F. Bernhardt, baritone and staff artist of Radio Station WBAL, Baltimore, has recently presented the following song numbers: Love, Like the Dawn Came Stealing (Cadman), Love's Magic (Grey), Why Dream of Tomorrow? (Smith), The Old Turnkey (White), Kentucky Babe (Geibel). Mr. Bernhardt is gifted with a voice excellent in range and tonal quality, and has attained eminence through his charming interpretations.



Great Success of Artist from the Bowie Studio

Immediately Offered Renewal of Contract for Next Season

According to the Echo du Soir of Antwerp, in commenting upon the revival of *Rigoletto*, "The interesting part of this revival was above all the interpretation of the role of Gilda by Ena Berga, whose progress we have followed with sympathy since she appeared for the first time on our stage the beginning of this season."

"This young artist revealed yesterday all the fulness of a talent rich in promise and the daughter of the jester that she presented to us, was worthy of the highest eulogies. If her acting were still a bit timid, the vocal interpretation of the role made one appreciate an organ of rare quality and crystalline purity."

"After the air of the second act, sung with perfect style, the young singer received a long ovation from a fashionable, gala audience, generally very chary of its applause. After the grand duo of the third act, where M. Tindel in fine voice was even more pathetic than usual and which had to be repeated, Miss Berga and M. Tindel had many recalls."

Paul Scapus in *Le Matin* was equally favorable: "Let us make a note of the brilliant victory of Ena Berga, who received a tremendous ovation after her grand aria. Our coloratura displayed all the resources of an artist of great poise and a thoroughly developed voice of infinite sweetness and of delicious timbre that did not fear to hold and diminish a high E very softly."

Hackensack Woman's Chorus Concert

The Woman's Chorus of Hackensack gave the first concert of its ninth season under the direction of Anna Graham Harris on January 15, assisted by Salvatore De Stefano's Trio Da Corda, and with Everett Tutchings as accompanist. The concert was given in the State Street School Auditorium, and a large audience enjoyed a program of unusual interest, excellently rendered. Miss Harris has trained her chorus for some years, and obtains excellent results, so good, in fact, that she has won prizes in competition with other choral bodies. The most important work on the program was a cantata by Wilfred Bendall, entitled *The Lady of Shalott*, in which Edna Davison sang a soprano solo part. Other incidental solos were sung by Grace Kadura, Susan M. George and Josephine Drake.

Estelle Liebling Studio Items

Frances Sebel, soprano, was the guest artist at the Princes Bay Woman's Club of Staten Island on January 3. She gave an entertaining program of folk songs in costume and also sang a group of other songs. She has been re-engaged for another appearance in March.

Beatrice Belkin, coloratura soprano of the Roxy Theater, was the guest artist on the Mobilio Hour on January 1. Joan Ruth, coloratura soprano, has just returned from a three weeks' successful engagement with the Bachelor Father Company given by the Casey Players in St. Louis. Helen Bussinger, contralto, gave a successful concert in Philadelphia on January 9 at the Art Alliance.

Margaret Porter has been engaged for the new Dillingham show, *Ripples*, which is scheduled to open the end of this month. Clementine Rigeau is rehearsing in *Simple Simon* and the new Ziegfeld show. Genevieve Jaggar and Helen Cowan are appearing in the Schubert revival of the *Prince of Pilsen*, which opened on January 13.

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NEW YORK DEBUT RECITALS

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For these Debut Recitals, which will take place during the Season 1930-1931, the entire concert expenses will be defrayed by the Foundation.

The Sixth Annual Series of Competitive Auditions will be held during the month of March, 1930, and will be open to concert soloists who have not yet given a New York Recital reviewed by critics. Early in April the Final Auditions will be held by the Final Audition Committee of the Foundation which includes Walter Spalding, Harvard University, Chairman; Wallace Goodrich, Dean, New England Conservatory; and Bruce Simonds, Yale University. All auditions will be held in New York. The Foundation does not pay traveling expenses for candidates living outside New York.

Application blanks giving full requirements may be obtained from the National Music League, 113 West 57th Street, New York City. Formal application, including recital program which the candidate is prepared to play or sing at the auditions, must be filed not later than February 17, 1930.

Nikolai Orloff, Noted Russian Pianist, Says Modern Music Will Be Popular When It Is No Longer Modern

Gives Interesting Estimate of Jazz.

Orloff is a man of medium size with a face that is earnest but not severe. A smile lies near to his lips, and his expression holds for the observer a curious and indefinable combination of vigorous energy and pensive contemplation.

He came to the MUSICAL COURIER office recently for an interview. He was accompanied by his secretary, or personal representative, Alan Lockhart, who speaks Russian. To him he turned occasionally to get English words where his own vocabulary failed him, and sometimes he dropped into French. But like so many of his race, he speaks English remarkably, and one wonders where he got it, and how, and who his teachers were. Generally he expresses his thoughts with great fluency. When he hesitates it is for some phrase necessary to give voice to a thought or concept lying not quite on the surface, and not easily touched by the common run of useful and practical words. And when he does so hesitate he seems amused and laughs at himself.

Since an interview must start somewhere, the interviewer asked Orloff when he had reached America. "On December 31" he said, "on the S. S. Berlin." Then, after a moment's pause, he supplemented this. "We got here," he said, "just two hours before the dawn of the New Year."

"And I suppose you saw it in?" He laughed. "Yes," he said. "I saw it in. It was lively enough, and noisy enough. I saw it from the Paramount Building."

"The center of things."

"Surely. The center of things. Broadway is gay on New Year's eve. Not as gay as Europe, but noisy enough." He laughed again, and gave his interviewer a meaning look. He was thinking, perhaps (probably!), of our laws.

Orloff quickly dismissed the thought of the New Year from his mind and began speaking of his friends here. "I met Glazounoff," he said, "and Medtner."

"Glazounoff," he continued, "is the last living representative of the great Russian

group—Borodin, Rimsky-Korsakoff, Mousorgsky."

"And Medtner?" suggested the interviewer.

"Medtner," said Orloff, "The Russian Brahms. Pseudo-classic. A composer of great originality, or, rather, individuality. A splendid pianist. A thorough musician."

"He is in America now for the second time," said the interviewer. "He came here two or three years ago for a short stay. Played in Town Hall, a program of the usual sort, with some of his own compositions. His playing of the F Minor Ballade of Chopin was especially thoughtful and interesting."

"Yes," said Orloff, "interesting. He plays like a composer, with intimate understanding. He has won his own public here." He paused a moment in thought. "Do you know who his great friend is, his great admirer? Rachmaninoff. He is one of Medtner's greatest friends. It was Rachmaninoff who introduced him here."

"But how about other Russian composers?"

"There is Prokofieff. He belongs to what I would call the third stage of Russian composition and is one of the most brilliant of the modern group. He is a good pianist, and has written many interesting compositions for piano."

"Do you think Americans understand his modernism and like it?"

"America, I think, is trying to form contact with Prokofieff."

"Wishes to understand, you mean?"

"To understand, yes. To learn to like his music."

"Like all modernism. . . . And you, yourself, do you play the music of the moderns?"

"Sometimes."

"But do you think your audiences want you to play the moderns? I mean, do you think there is a real demand for music of that advanced sort?"

"People prefer the sort of music with which they are familiar. The classics, or the

pieces that have been played a great deal so that they ceased to be strange, or pieces of that general type. Modern music will be appreciated when it is no longer modern."

"Exactly," said the scribe, getting the point of this thought.

"Moussorgsky," continued Orloff. "It was that way with him. He was a modern of his time, and was not liked, not understood. In his own time his music sounded harsh and uncouth. It was not like any music the people of Russia were accustomed to, and they did not care for it. It was only gradually that he got recognition."

"He is popular everywhere today, and I suppose played constantly in Russia." A question about Russian conditions suggested itself. "Do you know anything of musical affairs in Russia as they are today? You no longer live there, but—"

"No. I no longer live there. I left Russia eight years ago. But I have heard that Russian musicians and Russian music are keeping up in spite of conditions. The greatest Russian composer living in Russia today is Nikolai Maiskowsky."

"Maiskowsky? Yes, I know."

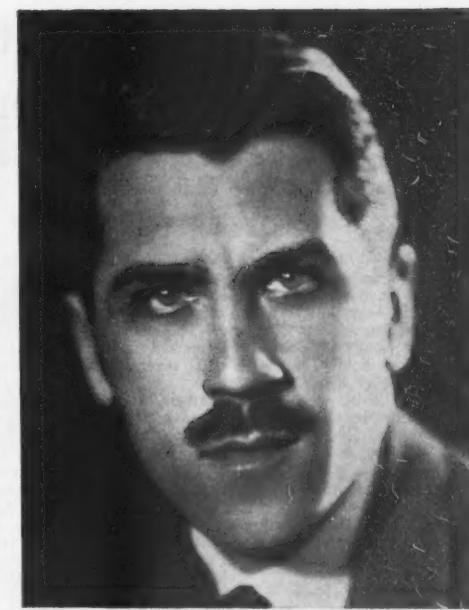
"He is important," said Orloff. "A big man. Interesting. And gradually becoming known here, I believe. I have heard that he expects to visit America. He would like America, with its splendid orchestras."

"You like them, do you?"

"They are the best in the world—they can support composers."

This had to be explained. It was not exactly what Orloff wanted to say. There was some conversation with Mr. Lockhart; a few words in French, some Russian. Then the idea was explained that it was intended to convey—that the composer needs performances for his works, that the orchestra composer must have orchestras through which to reach his public, and the better the orchestra the better it is for the composer. Support, it certainly is, and, in a way, material.

Orloff then continued, enlarging on the same idea. "The position of the musician in America is advantageous. To be a member



NIKOLAI ORLOFF

of a great orchestra gives him a standing." "You mean that is not so in Europe?"

"Yes. It is not so in Europe. It gives a musician a distinction to play in one of your orchestras. It is the same with all musicians here, with musicians of all classes. We are more thought of. And the orchestra players—they are the best paid in the world, and the orchestras are so well supported that the musicians can devote their whole time to the work. The artist, too, has here a social standing . . . all artists who come here for the first time are surprised and impressed to find it so."

"Yes," said the reporter, "but what about our own music? What do you think of our chances to become what is called a musical nation? What about jazz, for instance? Do you think it will ever be able to express serious thoughts and emotions?"

"Jazz? I greatly admire the jazz arrangers, those who make the orchestrations. They

(Continued on page 35)

THE FISK JUBILEE SINGERS

Haunting songs of slavery and Negro spirituals were features of the program given by the Fisk Jubilee Singers at the Golden Theatre last night. Whether their beautiful and characteristic voices were heard in the crooning melodies of an elemental race or in songs of greater sophistication reflecting the more worldly and modern mood and idiom, the Fisk Singers' acceptance and performance of their task gave convincing evidence of their genuine lyric gifts.

—*N. Y. American*, Dec. 16, 1929.

The Negro group of four men and two women made a very favorable impression with a well blended quality of tone, collective interpretative ability and the clear enunciation which has been an outstanding feature of their recitals.

—*New York Herald Tribune*, Dec. 16, 1929.

Excellent team work, a fine sense of harmony, and a feeling for the religious significance of these lyrics were the distinguishing features of the concert.

—*New York Telegram*, Dec. 16, 1929.



On February 16th, THE FISK SINGERS are re-appearing as soloists with the DETROIT SYMPHONY ORCHESTRA

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Note: Programs are interestingly varied with numbers for sextet, male quartet, tenor solos, and songs for the entire group featuring solo voices.

Direction: JEAN WISWELL
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A potentially fine group—sang with a finished smoothness and a polished finesse; their tone was rich and well blended.

—*New York Sun*, Dec. 16, 1929.

Back again from a transcontinental tour, in which they were the first Negro artists to appear at the Hollywood Bowl a few months ago, the famous Fisk Jubilee Singers gave an enjoyable matinee yesterday in the Town Hall membership course, sponsored by the League for Political Education.

To the four men and two women singers heard in recent years

there was added Luther King, a young tenor, whose voice, hauntingly clear as a distant bell, was used with genuine beauty in the solo air of "Swing Low, Sweet Chariot." Among the harmonized spirituals the audience applauded "Go Tell It on the Mountains," while an effective new work was a setting of Psalm 121, composed for the Fisk Singers by Frank La Forge.

—*New York Times*, Dec. 7, 1929.

Chicago Bids Adieu to Civic Opera Company

Following One of the Best Seasons in Its History, Company Starts on Road Tour That Will Include Many Important Cities—Final Performances Exceptionally Well Given.

CHICAGO.—When these lines see cold print the regular season of grand opera in Chicago will have come to an end. That season, by the way, has been one of the finest in the history of our company. The performances have been uniformly good, only a few falling below standard and several reaching higher levels.

Officially it has been stated that the attendance and receipts for the season established a new high record for Chicago and that the response of the Chicago public to this first season in the new opera house was extremely gratifying to the management. Fewer operas were given than in any season of recent years—thirty-two in all—but with new stage equipment and a new lighting system they have established new standards with our company.

The increased strength of the conductor's staff has been one of the outstanding features of the season. The addition of Emil Cooper and the return of Egon Pollak, with Musical Director Polacco and Moranzoni remaining in their former capacities, has contributed in making one of the finest staffs of conductors ever gathered in one opera company.

The chorus has done especially good work throughout the season and the same may be set down in this short résumé regarding the orchestra. As to the ballet: it was decidedly the best that we have ever had in Chicago since Rosina Galli left us to join the Metropolitan Opera in New York.

The artistic personnel was also excellent. Among the sopranos we recollect the splendid work of Hilda Burke as Elsa, Mary Garden's still unique presentation of such roles as *Le Jongleur*, *Thais*, *Melisande*; Kathleen Kersting as Marzelline in *Fidelio*; Frida Leider, so magnificent in all Wagnerian roles, reached the summit of Parnassus as Leonore in *Fidelio*, as she had previously as Isolde; Edith Mason, possessor of one of the most beautiful voices to be heard anywhere, is remembered for every

role entrusted to her and especially for her beautiful presentation of Iris; Claudio Muzio, superb as Violetta in *Traviata*, was found at the zenith of her career in all the roles of her repertory; Rosa Raisa, mainstay among sopranos, for her delineation of Norma, Rachel, Conchita, Gioconda, and Aida; Margherita Salvini's lovely Rosina and Norina shone with added eclat as Gilda; Hallie Stiles, who unfortunately was not heard as often as we would have liked, rose to stardom as Elsa and as Micaela.

Among the mezzo-sopranos and contraltos must be mentioned in first line Cyrena Van Gordon, Coe Glade and Maria Olszewska. The tenor department is still weak even though it contains such singers as Charles Hackett, Rene Maison, Charles Marshall, Giovanni Manuritta, and Tito Schipa, all excellent in their roles, and the last named, unable to come to Chicago until the last week of the season, gave proof of his popularity by selling out the house when billed in *The Barber*, Lucia and Don Pasquale. The baritone personnel was very strong, including such favorites as Richard Bonelli, Cesare Formichi, Barre Hill, Giovanni Inghilleri, Giacomo Rimini, Robert Ringling and Vanni-Marcoux. The last named, one of the real stars of the season, made a big hit as Don Quichotte, as Scarpia, as the father in *Louise* and as Athanael in *Thais*. The basses, Baromeo, Cotreuil, Kipnis, Lazarini and Trevisan, did so well in all the parts entrusted to them that to single out those in which they outshone themselves would be unjust.

The stage director, Charles Moor, did wonders throughout the season and the same praise may be set down in looking in retrospect to the accomplishments of technical director Harry W. Beatty.

Having taken so much space in giving a short résumé of the season as possible, little remains for the review of the final week's performances.

Thais was given on Sunday matinee, Gio-

conda on Monday, *Traviata* on Tuesday, *Walkuere* on Wednesday and *Lucia* on Saturday night. All were repetitions. Two revivals were given—Don Pasquale had its lone appearance on Thursday evening and *Carmen* on Friday. The last two named performances are the only ones that need be reviewed at this time.

DON PASQUALE, JANUARY 30

Three days before Tito Schipa's appearance in Don Pasquale not a single ticket could be purchased and no one should take exception to our belief that Schipa's name sold the performance and not the old comic opera of Donizetti, nor the appearance of any other artist in the cast. Schipa draws, and this should be an argument for the management to cast him in many parts, as opera in America is popularized by such singers as Schipa. In glorious voice, he sang magnificently, won ovations after his various solos and ensemble numbers, and those who witnessed his performance hope that next year he will be with us for the full season.

Margherita Salvini has gained in popularity since making her first bow here a year ago as Rosina in *The Barber*. Modest in her demeanor, Salvini has a brilliant coloratura, which she exhibited anew to splendid advantage as Norina. In these days, when coloraturas are at a premium, such a young one as Salvini may look toward the future with great serenity and expectation, as already at the beginning of her career she ranks among the best and her success as Rosina was unequivocal and richly deserved.

In such roles as Dr. Malatesta or as *The Barber*, Rimini is found at his best. Here is a singer who has a good sense of humor, whose wit is spontaneous and who understands high class comedy, which is far distant from burlesque. His Dr. Malatesta was also well voiced, thus making his performance highly satisfactory in every respect.

In the title role Vittorio Trevisan was capital. The "king of buffos," as he has been nicknamed not only by us but by most of the critics, is a deep student of old men characters. As has been pointed out in previous reviews, Trevisan is completely different in every part entrusted to him. His Dr. Malatesta, though as excellent as his Dr. Bartolo, is quite a different study, though the two old men have much in common in their make-up. They are both conceited, believing that a young girl could fall in love with them and that good opinion of themselves is reflected in the manner Trevisan walks on the stage. The old legs sure enough have lost their strength, but they refuse to attest of their years. Now and then a little spring gives the illusion of a "dandy," but they give way soon and the old man must sit down. Nothing would give us more pleasure than to single out many other details concerning Trevisan's Don Pasquale. We believe that great artists are those who dissect a role and we abhor those opera singers who have an idea they are funny because they are grotesque. Great comedy is subtle and that is why Trevisan occupies first rank among the comics of the day. He knows the happy medium in which an artist should place himself and if the management were to write him as it did to all those who appeared in *The Barber* to give less exaggerated performances, he would not, as others did, turn around as a little boy who has been reprimanded and make his part that of a Hamlet or a sad King of Spades.

CARMEN, JANUARY 31

The lone performance of Carmen given outside subscription before a packed house on Friday night was far below the standard of a first class company. Shades of Calvè, De Lussan, Maria Gay, Geraldine Farrar and our own Mary Garden! Mme. Olszewska, who has triumphed this season in Wagnerian opera, was completely miscast in the Bizet masterpiece. The role does not lie well for her voice and her presentation had little to recommend it. It lacked spark and understanding.

The Don Jose of Rene Maison is well known, but suffering from a cold, he was not heard to best advantage even though he scored heavily after the Flower Song.

Hallie Stiles sang the role of Micaela, well but this beautiful woman was made far less attractive by an ugly wig of doubtful color.

Formichi was a robust Escamillo. Cotreuil was excellent as Zuniga, but not so Paggi and especially not Votipka, as Mercedes and Frasquita, respectively. The two smugglers of Defrere and Cavadore left little to be desired. The performance was under the direction of Emil Cooper.

ON TO BOSTON

The season is over here and the one in Boston opens on Monday evening with a performance of Richard Wagner's *Die Walkuere* with Frida Leider featured as Brünnhilde.

The special trains of the company left Chicago on Sunday morning at two-thirty, February 2. Two trains equivalent to two sections of the Twentieth Century Limited, and twenty-seven special baggage cars were used to transport the personnel, scenery and properties for sixteen operas. The expense of transporting the company between Chicago and Boston and handling the scenery



HERBERT WITHERSPOON.

Due to the many requests from teachers and students from all over the country, Herbert Witherspoon, master in the art of singing, has decided to keep his studio open this summer, and will hold a master class for the benefit of those who are unable to go to Chicago during the regular season.

and equipment from the Chicago storehouse to the Boston Opera House is \$40,000. To this must be added excess baggage, Pullman fares, making the grand total \$65,000 for this portion of the tour. The baggage cars in the huge operatic convoy are loaded with seventeen hundred wardrobes and personal trunks, eight hundred drops, seven hundred crates and tons of other paraphernalia.

As already stated, thirty-two works were given during the season—eighteen in Italian, eight in French, six in German, and none in English. *La Traviata* had the record, with six performances; next came *Aida*, *Trovatore*, *Tosca*, *La Jongleur*, *Don Quichotte* and *Tristan* with four; three performances each were given of *Iris*, *Norma*, *Falstaff*, *Otello*, *La Juive*, *La Forza del Destino*, *Don Giovanni*, *Conchita*, *The Barber*, *Lucia*, *Romeo and Juliet*, *Louise*, *Der Rosenkavalier*, *Walkuere*, *Tannhäuser*, *Lohengrin*. Two performances of *L'Amore dei Tre Re*, *Rigoletto*, *La Gioconda*, *Faust*, *Thais*, *Pelleas and Melisande*; only one performance was given of *Don Pasquale*, *Carmen* and *Fidelio*.

The road tour of the company after Boston will include such cities as Detroit, Columbus, Louisville, Jackson (Miss.), New Orleans, Memphis, Shreveport, (La.), Dallas, San Antonio, Houston, Tulsa, Wichita, Lincoln, Minneapolis, Des Moines, Omaha and Kansas City. The company will have given a total of sixty performances on tour and will have travelled approximately seventy-five hundred miles when it returns to Chicago on the morning of March 31.

RENE DEVRIES.

Chocolate Soldier Revival

The most successful revival of those undertaken this season by Milton Aborn and the Shuberts was that of Oscar Straus's *The Chocolate Soldier*, on January 27, at Jolson's Theater. Numerous reasons contributed to this success. To begin with, the book retains a good deal of the flavor and humor of Bernard Shaw's *Arms and the Man*, on which it is based. Secondly, the score of Straus retains the freshness, the melodious glow and the spontaneous sparkle that distinguished it when it first delighted the theater-goers of twenty years ago. Add to these fundamentals an uncommonly fine cast, together with good settings and costumes, let alone an adequate orchestra, and it is easy to understand the enthusiastic response of the first-nighters that filled the theater.

As Nadina Popoff, charming Alice MacKenzie disclosed a lovely voice, which she manages very skilfully indeed. Ably seconding her was the petite Vivian Hart, a cunning Mascha, who won her audience from the outset. Charles Purcell renewed the success that he enjoyed many years ago in the role of Lieutenant Bumerli, the chocolate soldier, thanks to his admirable singing and spirited acting. Roy Cropper was adequate as Major Alexius Spiridoff. John Dunsmore, William C. Gordon and Vera Ross contributed to the comedy of the evening and rounded out the cast.

Incidentally, there was some vigorous applause for Mr. and Mrs. Straus, who were discovered in the audience.

ESTHER HARRIS



Piano-Pedagogue
President Chicago College of Music

Teacher for Many Years of

GITTA GRADOVA
MILDRED WALDMAN
ROSA GOLDOVA
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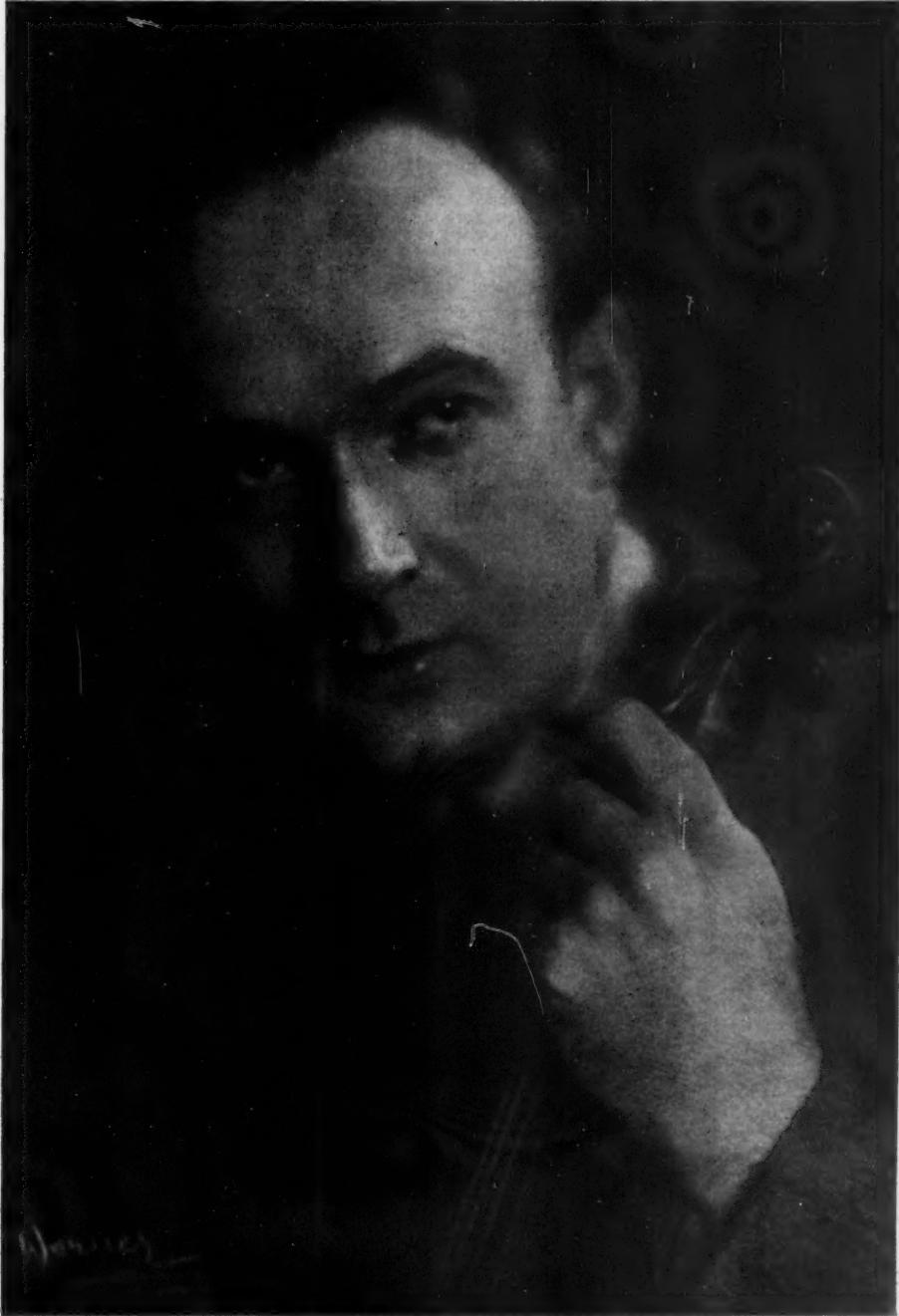
Zurich Post, Nov. 1929

Phenomenal.

Vienna Allgemeine Zeitung, Nov. 1929

Played with a touch of the diablerie which one imagines must have been Paganini's secret.

London Times, March, 1929



MENGELBERG INTERVIEWED

Pierre Monteux Highly Commended by Great Dutch Conductor

The day before his departure for Switzerland Willem Mengelberg requested a visit from one of the editors of the *MUSICAL COURIER* in order to talk to him about the new Paris Orchestra and Pierre Monteux's association with it.

Mr. Mengelberg said that he particularly wished to make a public statement regarding the excellent success that Mr. Monteux had made in the development of this new orchestra. Mr. Monteux, he said, was well known to him as a conductor of power and ability, but, he said, he scarcely realized that he could, in so short a time as has been at his disposal, develop from the new organization such a fine body as it now is.

Mr. Mengelberg came to this realization quite by accident. He was invited to conduct the new orchestra last fall, and said that he was delighted to find that the orchestra was all ready for him, carefully drilled, showing excellent control, impressive balance of parts and thorough musicianship. He said it was an orchestra largely made up of young men interested in their work, and that Mr. Monteux had brought them to a point where any skilled conductor might play upon them as he would upon a first rate instrument.

Monteux takes Mengelberg's place at the head of the Concertgebouw Orchestra during the latter's absence, and Mr. Mengelberg says that when he returns to the orchestra he finds no loss of excellence in the playing, and, though of course manners of conducting differ, it takes him but a day or two to re-acustom his men to his beat, and to be just where he left off.

Mr. Mengelberg then enlarged upon this subject of changing conductors, which is one that has been so widely discussed, and upon which so many different opinions have been expressed that the experience of the great Dutch master cannot fail to be of immediate and outstanding interest. He was asked whether it was not difficult for one conductor to follow another, and for an orchestra to play successively under different leaders. His answer was a qualification. He said, in other words, that this would depend entirely upon the conductors, and not only upon their skill, ability and musicianship, but the direction of their interest, and their object and intention while conducting.

He said that with certain conductors the musical equation was of less importance than the personal equation; they thought, he believed, even while conducting, a good deal more of the impression that they were mak-



Brookwell photo

PIERRE MONTEUX

ing on the public by their attitudes than they did of the exact results to be obtained by particular motions.

The less motion there is, said Mr. Mengelberg, the better is the conducting;—that is, of course, within certain limits. It is not a thing to exaggerate, either way, but certainly excessive motion on the part of the conductor is likely to be incomprehensible to his players.

If each beat has not a fixed beginning and a fixed end, it is merely disturbing, and the players cannot know except vaguely the intention of the conductor. Mr. Mengelberg illustrated this by swinging his arm through the air in vague, rhythmless sweeps.

The important thing, said Mr. Mengelberg, is that the conductor should be genuinely interested in the making of the orchestra under his command. It is only human nature that if a conductor stands before an orchestra only for a few performances, he is likely to have but little interest in the development of the orchestra itself. Even with the best intentions he realizes that he must take the instrument as he finds it, and make the best of it. That is one of the objections to having seasons of changing conductors where each conductor has only a few concerts to conduct. He cannot do much to mold the or-

chestra and make of it a perfect musical instrument.

Mr. Mengelberg said that one of the advantages he had with the Concertgebouw Orchestra was the fact that the men were engaged by the year, and received their salaries the year round, and that they did not play with other orchestras as the symphony players do here in New York.

In New York, he said, not only do the men have to accustom themselves to all sorts of beats from various conductors, but they are often tired from playing engagements that have no connection whatever with the



Campbell photo

WILLEM MENGELBERG

symphonic programs. This may be a mental or physical fatigue, or it may be the fatigue of the embouchure of the horn and brass players, or of the lips of the reed instrument players.

Mr. Mengelberg pointed out that in spite of the fact that in New York at the present time there were many excellent musicians out of work, it was perfectly natural that those who engaged artists for radio, recording or other skilled employment would take the

very best they could get, and that best would come from the symphony players. This is especially the case in just those two branches, recording and radio, for in recording every minute counts, and the quicker the work can be done the less it costs; and in radio, where rehearsals are limited and mistakes important, inferior men are not wanted. This does not mean that the men out of the symphony orchestras are inferior, but merely that those looking for the men have the guarantee of excellence by membership in the orchestra. Consequently, while some musicians in New York have far less work than they can do, others have far more than they ought to do.

Speaking again of the matter of changing conductors, Mr. Mengelberg said that after he had been conducting the Concertgebouw Orchestra for ten years he realized that unless there was a change he would, himself, become stodgy, and his men equally so. The long, intimate association and unchanged conditions year after year must inevitably wear down the esprit and buoyancy which makes for fine individual and collective effort. So, after the end of ten years, he made arrangements to be away for part of each year, conducting in Frankfort and London regularly each season, and in many other parts of Europe as well as America. Mr. Mengelberg repeated that change of conductor for an orchestra could be dangerous or troublesome only if the changes were too frequent or if any one of the conductors failed to be genuinely interested in the orchestra itself, keeping it always up to the standard. It was not so much, he said, that the orchestra needed a drill master. (He did not seem to like the term "drill master.") It was rather that the orchestra players should be under the direction of a man who could inspire them to do their best at all times, and could and would correct any carelessness on the part of any player or group of players, or any bad habit or laxity that might develop.

It must be said that Mr. Mengelberg had no intention of giving an interview of this sort. His desire was to speak particularly of Monteux, and to commend him for his fine work with the Paris Orchestra, which resulted in making of it a genuinely high class instrument in a comparatively brief time. The amazing things that Mr. Mengelberg himself has accomplished with various orchestras at different times is a matter of record, and one feels that his experience shows that orchestra directing is not merely a matter of fine musicianship and high inspiration, but of steadfastness of purpose such as he himself has.

Special Cologne Opera Performances for Oxford and Cambridge Students

Other News.

COLOGNE, GERMANY.—The municipal opera of Cologne is preparing a special season of two weeks, beginning Easter Sunday, for the students of Oxford and Cambridge. It will be called the Cologne Fortnight, during which time a repertoire consisting of Die Meistersinger, Tales of Hoffmann, Salomé, Zar und Zimmermann, Rosenkavalier, Louis, Die Baskische Venus, Tristan und Isolde, Cosi Fan Tutte, Schwanda, Flying Dutchman, Galathea-Braunfels, Gianni Schicchi, Wozzeck, and Angelina will be performed. The Southern Railway of England is arranging special rates between London and Cologne via Calais, to enable English opera enthusiasts to attend the performances.

Last month two world premieres took place, a comic opera, Das Spielzeug Ihre Majestät, by Königsberger, and Galathea, by Brauntels. Walter Brauntels, noted German composer, lives in Cologne and is director of the Musikschule. Another premiere for Cologne was The Basque Venus by Wetzlar, also of Cologne. Three original productions of opera within a month is quite a record for a city of not quite 800,000 inhabitants.

The final revival of the past year was Adam's König für ein Tag (Si j'étais roi), an old French comic opera, under the baton of the talented conductor, Fritz Zaun, who understood how to bring out all the grace and beauty of this charming composition, which is but too seldom performed. The staging of Strohbach was unique and brought up-to-date by surrounding the old libretto with a fairy tale atmosphere, and beautiful scenery.

Two important performances for the close of the year were Gustav Mahler's Eighth Symphony, with its two large individual mixed choral bodies, a boys' chorus and full orchestra, under the able direction of Hans Weisbach at Düsseldorf. At Cologne, Beethoven's Missa Solemnis was given at the Gurzenich, with the municipal orchestra and the Gurzenich Chorus, with Abendroth conducting. As usual, Abendroth brought forth all the wonderful force and intricacies of this magnificent work with a master's hand. The closing concert of the year was a Lieder-Abend, sung by that sonorous-voiced baritone, Rudolph Bockelmann. Much has been written about his great success at

Covent Garden as Wotan and his Wagnerian performances at Bayreuth, but Cologne did not know Bockelmann as a lieder singer. The program consisted of selections by Schumann, Hugo Wolff and Loewe's Ballads. These were sung with great understanding, excellent vocal technic, and beautiful rounded tones. Michael Rosser accompanied artistically and gave all the support necessary to a fine vocalist.

A report has been circulating that the municipal operas of Essen and Düsseldorf would be united under one management and that the cities would thus have opera on alternating nights. This correspondent was informed by General Intendant Walter Bruno Ilitz that all grounds for this report have been removed, for in Düsseldorf the attendance this season has been so promising that the future of the opera is practically assured. This can really be attributed to the fine artistic and financial management of Intendant Ilitz.

F. H.

Buck Pupil Scores Success in Juilliard Production

Alma Milstead, who for seven years was a pupil of Dudley Buck, acquitted herself with honor in the Juilliard School of Music production of Hansel and Gretel at the Heckscher Theater, New York, singing the double role of Sandman and Dewman. When Mr. Buck went to Chicago last September to join the voice faculty of the Columbia School of Music, Miss Milstead was accepted as a pupil of Mme. Sembrich, under whose guidance she is now studying at the Juilliard Graduate School.

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ISABELLE YALKOVSKY

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Evening Bulletin, Philadelphia, Oct. 26, 1929.

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Philadelphia Orchestra Presents Interesting All-Russian Program

Gabrilowitsch Evokes Enthusiasm of Large Audience—Prokofieff Soloist at Society of Contemporary Music Concert—Program by Le Societe des Instruments Ancienne Enjoyed—Shumsky, Meisle, and De Donath Give Recitals—Lecture and Musicale in Boghetti Studios.

Molinari Conducts New York Philharmonic-Symphony

PHILADELPHIA, Pa.—For the week-end concerts of January 15 and 25 the Philadelphia Orchestra, under its guest conductor, Ossip Gabrilowitsch, gave an all-Russian program consisting of Tschaikowsky's "Fifth"; Rimsky-Korsakoff's tone poem, *Sadko*, and Stravinsky's renowned and now almost popular *Fire Bird* Suite—at least popular with a musical public.

Mr. Gabrilowitsch's reading of the symphony evoked enthusiasm from the audience to the point of recalling him many times, and compelling the men to rise in acknowledgement of their share of the applause for their splendid performance. The conductor's characteristic attention to detail was again evident in the attack, release, shading and relative position of theme, countertheme and modifying phrases as the various choirs or solo instruments voiced them, yet it was never overdone, nor was the value of the thing in its entirety forgotten, but rather thus strengthened. The opening *Andante* in the first movement was taken at an even slower tempo than that recently heard in Mr. Mengelberg's reading at the last Philharmonic concert given here, but line, tone and color were superb, the effect so fine that no question of tempo suggested itself. In the second movement the opening subject for the horn and the oboe announcement of the second subject were splendidly played by Anton Horner and Marcel Tabuteau, which may be said also of the clarinet solos that abound throughout the symphony, played by Daniel Bonade, likewise of the fine work of Walter Guetter, where the bassoon is heard in the slow movement and the waltz.

Rimsky-Korsakoff's *Sadko* was well received and played with a thoughtful consideration as to its rhythmic and atmospheric value. While not equal to the composer at his best it deserves more familiarity. To the Stravinsky number Mr. Gabrilowitsch gave a remarkably fine reading. In fact it may be said it was one of the best renditions of the work heard in Philadelphia, bringing out all its moods, poetry and color.

SOCIETY FOR CONTEMPORARY MUSIC

The concert given by the Society for Contemporary Music, in the Foyer of the Academy of Music, on January 24, was of exceptional interest, due to the appearance of Serge Prokofieff, ultra-modern Russian composer-pianist, who played a number of his own compositions.

Before Mr. Prokofieff's appearance the Simonieta Quartet (consisting of Alexander Zenker, first violin; Dayton M. Henry, second violin; Sam Rosen, viola; and Benjamin Gusikoff, cello) gave a splendid performance of a string quartet by Honegger. The composition is in three movements, *Appassionata*, *Adagio* and *Allegro*. It is extremely modern as to harmonization, although there are some real melodies distinguishable.

Mr. Prokofieff played first the *andante* from his fourth sonata for piano. Typically Russian in its tragic note, it is not so ultra modern in harmonization. Following this, Mme. Prokofieff was scheduled to sing a group of her husband's songs, but it was announced by Nicholas Douty, president of the society, that Mme. Prokofieff had made her American debut in Wellesley, Mass., the previous evening, had contracted a severe cold, and after an all day railroad trip was unable to sing a note at seven o'clock that evening. The lateness of the hour precluded any possibility of obtaining a substitute, so Mr. Prokofieff consented to play ten short numbers of his *Visions Fugitives*. These were very warmly received by the audience.

The closing group was as scheduled—seven short piano solos—*Allegro*, *Prelude*, *Gavotte* op. 12, two *Gavottes* (op. 25 and 32), *Grandmother's Tale* op. 31, No. 2, and *Suggestion Diabolique* op. 4. It was interesting to note the variety of form in these numbers as well as the contrasting rhythms and moods. The *Prelude* and *Grandmother's Tale* were perhaps the most interesting and the *Suggestion Diabolique* the most modern.

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istic. In response to insistent applause, Mr. Prokofieff played two numbers from *The Love of Three Oranges*—*March*, and *Scherzo*.

LECTURE AND MUSICALE

Another of those delightfully informal lectures and musicales was given in the artistic studios of Giuseppe Boghetti on January 25.

Samuel L. Laciar, music editor of the *Public Ledger*, in the second of a series of four talks on musical subjects, spoke on the works of modern French composers. With characteristic thoroughness, Mr. Laciar built the foundation for the moderns by going back to the earliest writings of French music and touching upon the high spots of French musical history. He made particular mention of Charpentier, Gounod and Cesar Franck, as well as all the composers represented on the musical program following—Saint-Saëns, Bizet, Massenet, Faure, Debussy, and the later composers like Ravel, Fournier and Gaubert. Mr. Laciar's knowledge of things musical is exhaustive and makes his talks highly educational.

Those of Mr. Boghetti's pupils who sang French songs in illustration of Mr. Laciar's talk were: Beulah McGorvin, contralto; Bernice Bloch, soprano; Rosemary Albert, dramatic soprano; Marion Anderson, noted contralto; and Reba Patton, lyric soprano.

Miss McGorvin, in *La Cloche* by Saint-Saëns, *Les Berceaux* by Faure, and *Mon Coeur S'ouvre a Ta Voix* from Saint-Saëns' opera *Samson and Delilah*, sang well, as did also Miss Bloch in *Beau Soir* and *Romance* by Debussy and *L'Oasis* by Fournier.

Rosemary Albert appeared in two groups—her first one including three numbers by Massenet—*Il Est Doux*, *Il Est Bon*, from the opera *Herodiade*; *Crepuscule*, and *Pleurez, Pleurez, Mes Yeux*, from the opera *Le Cid*. Miss Albert has a dynamic quality in her fine voice which makes her especially suited to opera. All these numbers were splendidly sung, and the closing group, which included *Sur la Mer*, *Au Pale Soleil* and *Le Depart du Matelot*, both by Gaubert, were no less pleasing than the operatic arias.

Marian Anderson, who is known throughout the United States for her exceptional voice, was heard in four numbers—*Amour Viens Aider*, from *Samson and Delilah* by Saint-Saëns, *Voyous que J'essaie a Mon Tour* (scene from *Carmen*), by Bizet, *Chanson Italienne* by Ravel and *Air de Lia* from the opera *L'Enfant Prodigue*, by Debussy. This contralto has a voice such as is rarely heard, in its depth, power and richness, with an emotional quality which grips her hearers and holds them breathless until the last note ceases.

Reba Patton is another "star" from Mr. Boghetti's "firmament" and does unfailingly good work. The lyrical quality of her voice was well brought out in *Amours*, *Revons*, by Bizet, *Depuis le Jour* from Charpentier's opera *Louise*, and *Carnaval*, by Fournier. Only Mr. Boghetti's rigid and wise rule of no encores prevented the audience from demanding them of these fine young artists.

Ruth Leaf Hall again demonstrated her abilities as an accompanist of more than ordinary talents—calm and efficient, she was "there" every time with the singer, and one felt a sense of absolute security in her work.

The audience, which well filled the two charming rooms, numbered many of Philadelphia's chief critics, musicians and music-lovers. All were most enthusiastic.

CHAMBER MUSIC CONCERT

The fifth program of the Chamber Music Association series proved to be a most enjoyable and unusual one, being given by Le Societe des Instruments Ancienne.

OSCAR SHUMSKY

Oscar Shumsky, boy violinist, was heard as soloist at the concert given in the Academy of Music, by the Mendelssohn Club (Bruce Carey, conductor), on January 20. Master Shumsky played the Concerto in E minor by Conus-Auer, and a group of Kreisler numbers, including the Londonderry Air, *La Gitana*, Shepherd's *Madrigal* and *Gypsy Caprice*, with the addition of numerous encores, demanded by a very enthusiastic audience. His technic is good, being especially clear and clean-cut, his phrasing shows splendid training and much natural musical feeling, and his tone is full and round. He plays with little effort and per-

fect composure. Theodore Sidenberg provided splendid accompaniments.

The club did its usual fine work in numbers by Gilchrist, Elgar, DePearsall, Brahms, Bridge, Bantock, Lassus and O'Hara.

KATHRYN MEISLE AT MATINEE

MUSICAL CLUB

Kathryn Meisle, well-known contralto of the Chicago Civic Opera Company, returned to her home-town and home-club on January 21 to appear as guest soloist of the Matinee Musical Club.

Miss Meisle's program was a comprehensive one, including German songs by Schumann, Strauss and Schubert; the *Aria*, *Che faro senza Euridice* from the opera *Orfeo e Euridice* by Gluck; and a group of English songs—*Transformation* by Winter Watts, *A Piper* by Michael Head, *In the Luxembourg Gardens* by Kathleen L. Manning, *Five Eyes* by Armstrong Gibbs, and *Love Went A-Riding* by Frank Bridge. Miss Meisle was in fine voice and sang beautifully, arousing her listeners to a high pitch of enthusiasm.

JENO DE DONATH

Jeno de Donath, violinist, with Mary Miller Mount at the piano, gave a most enjoyable recital on January 21 in the auditorium of the Young Men's Christian Association. They have lately been appointed as members of the faculty of the music department of the Philadelphia Polytechnic Institute, and are well known as violinist and pianist-accompanist of the Lester Concert Ensemble as well as concert players appearing elsewhere in other states. As usual they drew a large audience, who appreciated the well arranged program and the excellent renditions.

Grieg's sonata in F was the first number, receiving a fine interpretation, with the themes, largely of the folksong character, well defined. This was followed by a classic group consisting of *Larghetto* by Handel, *Menuetto* by Mozart, played with the delicacy and clarity so necessary for an artistic interpretation of that composer, and *Praeludium* and *Allegro* by Pugnani-Kreisler, in which Dr. de Donath's beauty of tone and mastery of technic of his instrument was evident. The third group showed his susceptibility to and discernment of color and rhythm. It consisted of Spanish Dance, *Granados*; *Humoresque*, *Vesey*; *Indian Lament*, *Dvorak*, and the charming *Fairy Sailing* by Burleigh. Here one was more than ever impressed with the completeness of Mrs. Mount's work as accompanist—always absolutely reliable as well as sympathetic and keenly aware of an opportunity given the piano part, thus supplying the variety which real art demands.

Dr. de Donath as a composer of talent of a fine type was shown in the closing group, in which appeared *Farewell*, *Almae*, *Donath*; *Guitarre-Valse* and *Hungarian Folksong* by Donath, closing with the brilliant *Hejre Kati* by Hubay. In his compositions Dr. de Donath displays originality, a decided Hungarian spirit, poetic feeling as well as knowledge and technic of his medium, with just enough leaning towards modernism in treatment to mark his work as of the present time.

MOLINARI CONDUCTS NEW YORK PHILHARMONIC SYMPHONY

Bernardino Molinari received an overwhelming reception from the New York Philharmonic concert audience when he led the Orchestra on January 27 at its fourth concert of the Philadelphia series. When he appeared last season as guest conductor of the Philadelphia Orchestra he aroused great enthusiasm, but upon this occasion the fervency of the applause exceeded all previous demonstrations, and the staid and reserved Philadelphia audience broke all bounds and remained standing for some time at the close of the concert, adding calls to the tremendous outbursts of handclapping until the conductor must have felt himself in the midst of his own warmhearted, impulsive people.

The Vivaldi Concerto Grosso in A minor (arranged by Mr. Molinari for stringed orchestra, two solo violins, cembalo and organ), was first on the program and showed the exquisitely beautiful work of the strings and sympathetic playing of the concertmeister, Scipio Guidi and I. Pogani in their solo parts. The transcription proved very effective and the interpretation brought out the charm and delicacy of melodic line inherent in the original.

The symphony was Beethoven's fourth which received a spirited reading, characterized above all by strong dynamic contrasts. In fact this method was evident in all Mr. Molinari's conducting—a sweeping onward urge of spirit, a constant interplay of light as though a strong ray were ever and anon thrown upon a subject in which it was revealed as in a spotlight. The third number was the interesting *Pause del Silenzio* by Malipiero, played here some seasons ago under Leopold Stokowski. Though played, and read with a thorough understanding of its content, it failed to arouse great enthusiasm, perhaps because of its enigmatic name which suggests a delving into the subconsciousness for material. Another title might

(Continued on page 18)

MARIE MONTANA

Soprano



Some Appearances on Tour Season 1929-30

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They Said of Her:

SEATTLE POST INTELLIGENCER—December 3, 1929

Marie Montana's Art Conquers Connoisseurs

Not just another singer, but an artist superbly endowed is Marie Montana, whose voice made conquest of yesterday's Matinee Musicale audience at the Olympic. Richness and warmth fiber the tonal texture of her soprano and her production is effortless and free. More, she is an interpreter of song who seldom misses the import of a musical phrase. She possesses musical intelligence.

Miss Montana's is a big voice and resonant and at times some of her higher tones in the dramatic arias were almost too voluminous for so small a hall, yet she succeeded in achieving fine miniature effects.

VANCOUVER DAILY STAR—December 7, 1929

Miss Montana Wins Audience with Singing

The singing of Marie Montana, New York coloratura soprano, created an indelible impression on those who heard her recital at the Men's Musical Club first concert of the season.

Miss Montana is more than the great singer her reputation proclaims her to be; she is also a great actress judging by the way she swayed her audience into the spirit of her music.

ALBUQUERQUE JOURNAL — November 2, 1929

Miss Montana's natural blonde loveliness is in keeping with the sympathetic quality of her voice, her dramatic grace, and the high sweetness of her coloratura voice; she combines the dramatic qualities of her personality with her singing to good advantage.

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Reading Choral Society Gives Splendid Concert

N. Lindsay Norden Directs Program

During past years, the Reading Choral Society, under the authoritative direction of N. Lindsay Norden, has achieved a high standard of attainment. In fact, such is its reputation that at its first concert of this season on January 28, the largest audience in the history of the organization journeyed from as far as Allentown, Harrisburg, Philadelphia and New York to hear this group of 175 voices.

Supported by fifty members of the Philadelphia Orchestra and four soloists—Louise Lerch, soprano; Barbara Maurel, contralto; Allan Jones, tenor, and Frederic Baer, baritone, the Society gave Saint-Saëns' oratorio, *The Deluge*, and Samuel Coleridge-Taylor's *Bon-Bon Suite*, rising to an even higher level of accomplishment than in previous concerts.

The Saint-Saëns oratorio is an ambitious work, with its heavy orchestral scoring, difficult choral narratives and elaborate solo work. Yet, the ensemble was so well trained by Mr. Norden that the work was performed with finesse and understanding, but with brilliant effect. It is an excellent vehicle to display the ability of the chorus, which beautifully and skillfully succeeded in fulfilling its important task of carrying the narration of the principal events. Throughout the entire work the voices harmonized richly and fully, leading to a sonorous, stirring close when the chorus and solo voices blend in the final part to the accompaniment of the full orchestra.

The soloists all were in splendid voice, adapting themselves to the demands of the many intricate and elaborate passages, with ease and intelligent application, both in the solo and in the ensemble parts. The soprano solo work was not considerable, but what there was was skillfully handled by Louise Lerch. In the final part of the oratorio, the soprano aria, the longest in the entire work, is used with the accompaniment of divided strings, muted, Miss Lerch's voice rising clear and sweet above the strings, yet blending adroitly with them. Barbara Maurel, contralto, and Allan Jones, tenor, also displayed voices of lovely quality, interpreting their parts with smoothness and taste, while Frederic Baer, baritone, did some splendid singing, not only in his work in *The Deluge*, but also in the baritone solos in the *Bon-Bon Suite*. His fine, resonant voice was rhythmically attuned to the music of the latter work, being admirably and effectively in unison with the chorus throughout.

The choral part in the Coleridge-Taylor suite is abundant with beautiful, rhythmic passages, and the Reading Chorus achieved some notable effects therein, again showing musical appreciation on the part of the individual members and the result of assiduous training under Mr. Norden's leadership. This resourceful singer formerly gave her debut program at Town Hall, followed by a second one at the Little Theatre. Her success drew very favorable comments from the critics of the Metropolitan dailies.

On January 26, Frederick H. Haywood presented his artist-pupil, Eleanor Blake, contralto, in a program of songs at his studio in Steinway Hall. A classical group included songs by Respighi, Sadero and Cimara. This was followed by a group of English Songs by Carpenter, Hughes, Mana-Zucca, Dunhill and Watts. In conclusion Miss Blake sang arias from Carmen, La Prophet, and Mignon.

This resourceful singer formerly gave her debut program at Town Hall, followed by a second one at the Little Theatre. Her success drew very favorable comments from the critics of the Metropolitan dailies.

On January 26, Mr. Haywood also presented Marion Cardus, contralto, in a formal program at the Eastman School of Music. This is the seventh season that Mr. Haywood has been teaching at the Eastman School on Friday and Saturday of each week.

At the Morning Musicale on January 22, at Syracuse, N. Y., Josephine Della-Paoli, also a pupil of Mr. Haywood, sang the Addio from La Bohème. The local critic said "she has a lyric soprano voice of fine quality and she used it with skill in the Puccini music which was well suited to her."

Helen Scoville "Thrills" Audience

Following her recent return from a series of triumphs abroad, Helen Scoville left to fulfill engagements in the South, where she is duplicating her European successes. "Helen Scoville Thrills Audience," "Gives Difficult Program with Ease and Fiery Expression," "Helen Scoville Proves to Be Pianist of Rare Technic"—such headlines in Nashville, Tenn., papers are witness to the overwhelming impression created by this young American pianist in recital at Peabody College in that city. Miss Scoville played a program of numbers by Chopin, Moussorgsky, and the moderns, Ravel, Rachmaninoff, Cyril Scott and Debussy, and said George Pullen Jackson in the Nashville Banner, "none but an excellent player could have done the group of things she tackled." Alvin S. Wiggers, music critic of The Tennessean, referred to Miss Scoville as "a remarkably good pianist," and to her playing as having "decided individuality." "She has splendid technic and a great deal more strength than the onlooker would give her credit for possessing," he added. "Her octave passages and massive chords were tremendously effective. Not many pianists have such virility and such style in their playing. Her tone was warm and expressive, and her velvety fingers tipped with fire. Her interpretations glowed with color, and her playing was at all times dazzlingly accurate. She has, moreover, the gift of looking atmosphere, and held her listeners in rapt attention."

Second Musicale at Haywood Studios

On January 26, Frederick H. Haywood presented his artist-pupil, Eleanor Blake, contralto, in a program of songs at his studio in Steinway Hall. A classical group included songs by Respighi, Sadero and Cimara. This was followed by a group of English Songs by Carpenter, Hughes, Mana-Zucca, Dunhill and Watts. In conclusion Miss Blake sang arias from Carmen, La Prophet, and Mignon.

This resourceful singer formerly gave her debut program at Town Hall, followed by a second one at the Little Theatre. Her success drew very favorable comments from the critics of the Metropolitan dailies.

On January 26, Mr. Haywood also presented Marion Cardus, contralto, in a formal program at the Eastman School of Music. This is the seventh season that Mr. Haywood has been teaching at the Eastman School on Friday and Saturday of each week.

At the Morning Musicale on January 22, at Syracuse, N. Y., Josephine Della-Paoli, also a pupil of Mr. Haywood, sang the Addio from La Bohème. The local critic said "she has a lyric soprano voice of fine quality and she used it with skill in the Puccini music which was well suited to her."

Philadelphia Civic Opera Gives Samson and Delilah

PHILADELPHIA, PA.—Another success goes on record for the Civic Opera Company with the brilliant performance of Samson and Delilah on January 30, when, despite prohibitive weather, the Academy of Music was well filled.

The title roles were taken by Paul Althouse and Julia Claussen. Madam Claussen, in voice rich and vibrant with emotion, sang easily both for her vocal and histrionic art. With the added charm of gorgeous costumes, grace of pose and gesture, she appeared the voluptuous oriental woman, tender, fascinating, but inexorable in gaining her ends. Her three beautiful arias, her duet with Samson and ensemble with the High Priest, all in the second act, evoked spontaneous applause, and she received several calls alone.

Mr. Althouse did his usual excellent work, singing in fine voice with a confidence gained through much experience on the operatic stage, and acting with a conviction highly satisfactory to an audience. His conception of the very natural masculine character was consistently carried through with its moments of religious exaltation, its strong temptations, struggle, fall, depression and final superhuman effort to reestablish himself in the opinion of his God.

As the High Priest, Nelson Eddy proved the role to be one of his best, while his mellow baritone with a noticeable increase in power, exactly suited the music of the part. Appearing in the lesser roles were Ralph Jusko as Abimelech, Sigurd Nilsen (whose deep rich bass was admirable for the music written for the Old Hebrew) who sang and acted exceedingly well, James Montgomery (the Messenger), and Louis Purdy with Eric Belar as the Two Philistines, all of whom were worthy of commendation.

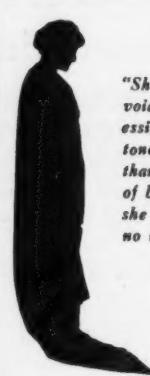
The choruses, of which there are many (varied in style and character) were unusually well done, with perfection in the attacks and releases, beauty and freshness of tone, showing in every way the most careful training. The ballet under the direction of Alexandre Gavrilov was a marvel of the choreographic art, with Vera Streletska as prima ballerina and a number of male dancers who were equally as graceful in pose and rhythm as the young women.

Alexander Smallens, as usual, had perfect control of his forces and conducted with his dependable method and spirited manner. Mr. Schroeder's staging was very effective, particularly in the first and second acts.

M. M. C.

Althouse Scores With Minneapolis Orchestra

When Paul Althouse appeared in St. Paul, Minn., recently, as soloist with the Minneapolis Orchestra, he met with gratifying



"She was in excellent voice. There is a surpassing sweetness to her tone, and she is more than a mere dispenser of beautiful sound, for she is an interpreter of no mean ability."

The New York Telegram said the above about Miss Peter, soprano, formerly Opera Comique and Metropolitan Opera Company.

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finished operatic style. His even, ringing voice rides the swelling orchestras with ease. He brought the Lohengrin aria to a splendid, declamatory climax."

Goossens Conducts in Detroit

Three Novelties Heard for First Time
Here, Including Grainger Work

DETROIT, MICH.—For the eighth pair of subscription concerts of the Detroit Symphony Orchestra at Orchestra Hall, January 2 and 3, Eugene Goossens returned as guest conductor. It was apparent from his welcome that he is a favorite with the audiences and the men. His program contained three novelties heard for the first time here, his own Concertino for string orchestra; Passacaglia, Green Bushes, Grainger, and Variations on The Carnival of Venice, by Tommasini. The Concertino was modern in tonal development, the second movement being especially melodic in theme while the rhythm in the final movement was intriguing. The composer was recalled many times. In the Grainger number the theme, Green Bushes, was treated in a strikingly original manner. Strongly marked rhythms and odd combinations of instruments made this gay number quite to the liking of the audience, and when in response to the applause, Mr. Grainger, himself, stepped forward, the satisfaction was quite complete. The thirteen variations by Tommasini proved the versatility of the composer though they did not measure up to the same standard of interest.

The program opened with Beethoven's Egmont Overture and the Symphony was Schumann's First. Mr. Goossens always brings to his conducting much of his own personality and his reading though original is interesting. His best is incisive and the men in the orchestra seem to be inspired to give of their best. Whatever may be the feeling on the part of some as to Mr. Goossens' departure from conventional readings, the audiences lost no opportunity to manifest their approval, recalling the conductor and bringing the orchestra to its feet.

For the Sunday afternoon concert on January 5, Mr. Goossens was again conductor. His program consisted of the Overture to The Secret of Suzanne, Wolf-Ferrari; Suite No. 4, Mozartiana, Tchaikowsky; Tone Poem, Ultava, Smetana; Suite, Scenes de Ballet, Glazounov; Irish Tune from County Derry and Shepherd's Hey, Grainger; Overture to The Flying Dutchman, Wagner. The program went off with a snappy zest that delighted the large audience. The fact that Mr. Goossens had been married that morning to Janet Lewis of Rochester had been kept a secret from all except the newspaper men and a few friends, until after the concert. The program was full of gaiety and happiness as befitting the occasion.

J. M. S.

Recital at Master Institute

A recital of songs and duets by Margaret Speaks, soprano; Helen House, contralto, and Harry R. Spier, composer-pianist, was given in Roerich Hall, New York, on January 20. A splendid lyric style and resonant tone quality were displayed by the two singers in songs of Strauss, Brahms, Debussy, Delibes, Chopin, La Forge, Serrano and Spier. Mr. Spier played two of his own compositions, Cloister and a Romantic Study, with fine touch and musicianship. He is a member of the faculty of the Master Institute of Roerich Museum.

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—Boston Herald.

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—N. Y. Evening Post.

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PAUL ALTHOUSE

ing success. Said the Pioneer Press: "The soloist was Paul Althouse, a favorite here. He sang first an aria from Meyerbeer's L'Africaine and displayed his customary beauty of voice. In Lohengrin's narrative, voice, diction and dramatic poise were all that could be desired, and in his second extra number he chose the Prize Song from Wagner's Meistersinger. He quite completely captured the knightly character both as Lohengrin and Walter, and against the heavy brass of the orchestra in the former number his high A rang out with clarion strength and beauty. Mr. Althouse was tendered a real ovation."

The Daily News was likewise most favorable: "This celebrated American tenor arrives each time with a richer and more



Mieczyslaw
M Ü N Z
Celebrated Polish Pianist

"Had to break the no encore rule before saying farewell. Mr. Münz played Mozart's D Minor Concerto, with the orchestra, in impeccable fashion with due attention to each lovely, polished phrase."—*Toronto Mail and Empire*.

"Münz is one more name to be added to the list of pianists of the first rank; they are not many; but he is undubitably one of the number."—*San Francisco Examiner*.

"Münz gave a fiery and genuinely emotional performance, playing with the enthusiasm of his years, his temperament and his virtuoso instinct."—*New York Times*.

"A giant-poet, a young master whose potential and present powers set him far apart from the rank and file of many pianists."—*Chicago American*.

"He is a pianist who commands respect; a virtuoso who is also musical; he is also master of tonal gradations and nuances."—*Boston Herald*.

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Opera Stars Aren't As Dumb As They Look

By Cyrena Van Gordon.

(Reprinted by permission from the Midweek of The Chicago Daily News, December 28, 1929. Copyrighted, 1929, by the Chicago Daily News.)

An opera star is a man or woman who doesn't do anything the way anybody else would do it. His or her life is a hectic swirl of color and perfume and money spent wildly and love affairs and temperamental outbursts on the stage. He or she never saves any money and is always involved in some sort of trouble over contracts. He or she must be protected by astute and constantly badgered managers, guards, secretaries, personal advisers, or he or she will explode in one final burst of melody. An opera star can't do anything but sing. An opera star gets a fabulous salary for doing nothing but sitting or standing on a stage and hitting a high note. An opera star is likely to be charming, as a beautiful spoiled child is charming—but as utterly unstable, as variable, as choleric as a March wind. An opera star.

I think I have painted enough of the picture.

It is the picture that is most generally accepted. For the public as a whole believes that an opera star is a being apart—and is faintly glad of it. The public accepts—largely through the opera stars' own fault—an untrue picture. The truth is this:

Opera stars aren't as dumb as they look. They are people, and they can think, even if they sing for a living.

I can prove it. Being scatterbrained, truly, is the final proof that one is not an artist. Being "temperamental," as temperament is accepted by certain singers, certain stars, is simply being absurd and childish—is playing to the gallery according to a technic which long since lost its virtue and its value. An opera star can be just as sensible as any other housewife.

I know that, because I am a housewife. I run my own house, I check every bill, I know what is being done. I can do my own housework as well as any woman who says "I'm tired of all this drudgery. I wish I could be an opera star and just do nothing but sing and be admired and live in luxury."

There is the first error, in the usual view of the opera singer. To think, because you are starred, you live in the sky is ridiculous. An artist is in trouble constantly. An opera star is the chosen target for every schemer, every sharper who ever invented a new way to get money for nothing.

And—I suppose this would be called a con-

fession—I have a horror of the poorhouse, which isn't a joke, although I laugh about it with my friends. The forbidding doors of that dark place hold no fascination for me, even when I look on from the outside. So many great artists have died poor, have flung largess to the whole world, have lived



CYRENA VAN GORDON

I had to learn all the changes in action which this entailed.

I went to sleep about twelve, and I spent Monday morning in bed. I sang and worked all afternoon, had dinner at five, reached the theater at six, and sang my performance. All this time, the little knives of neuralgia were digging at me. But that must be my secret. I had to be as gay and happy as though I had no cares at all.

I was up Tuesday morning at eight-thirty to study "Il Trovatore." I was on stage at eleven for rehearsal, and there until twelve-thirty. Then I had a treatment for neuralgia, which lasted well into the afternoon. I had a dinner engagement.

Wednesday was spent making out bills and checks, studying new roles, brushing up on roles already learned. Meanwhile, I was running my house—"like a general," they tell me—and taking care of all my own business affairs.

Does it sound easy? Does it sound as though an opera star's daily round is a thing of glittering gaiety and no work? I don't think so.

And I must always feel that my work is not finished, that things I have been left undone, that I should be doing more.

Composers are always sending songs, which they beg you to study, to sing. Most of them are trash, impossible. But something good might be there. And all of them are the heart's pride of creators, however unimportant. You must not cast them aside. You must give them all a fair show.

And there are letters letters—especially those. For four weeks, two years ago, I was receiving threats constantly. I was afraid to go on the stage.

I carry many roles in my mind, and also many songs for concert repertoire. I must keep brushing up on these all the time. I must know them all. There is a whole mountain of music I should know, and I realize I haven't even made a dent in it. But I must learn all that I can.

I must spend much time talking with managers, discussing contracts, laying out advertising, planning tours. I must allow time for photographers, for engagements which must be kept, for social engagements which are a part of the duty of a singer.

I never play bridge. I never go to luncheons. I don't read as much as I should, for I am too busy reading music.

All of my schedules are planned so that I can give my time to my husband in the evening. I was married at seventeen. I am still married to the same man (he is Dr. S. Bogart Munns, an eye, ear, nose and throat specialist) and if there is anything I have a right to be proud of it is the success I believe I have made of marriage.

Much of my time must be spent on tour, away from my home, in hotels all over the country or on trains. I need a real home, and so do the other singers. I am glad that I have been able to build up a home.

It is a refuge, really. A refuge from the grinding work that is back of the bright lights and the glowing costumes and the gorgeous music. A refuge I treasure more—perhaps—than the woman who sits out front and whispers enviously to her neighbor: I'd like to trade places with her for a while. She hasn't got anything to worry about at all."

I refuse to be jealous, to indulge in the wrangles which are daily bread to some singers. The world is a very large place and there is plenty of room for each and every one. Fairness is all I ask and I try to use it as my motto.

I am happy. Happy in my work. And in my home.

Maurice La Farge Busy

Maurice La Farge has been fulfilling a number of New York engagements of late. He appeared at the Verdi Club, Hotel Roosevelt, playing a composition of his own and Valse by Lemberg and being warmly received. January 9 he played two groups of piano solos at the National Opera Club and he and Mabel Thum gave a joint recital, under the auspices of the Parent Teachers' Association of P. S. 41, on December 11. His numbers included Bolero (Chopin), studies in D flat, F major and C minor (Chopin), the Bach prelude and fugue in C shape, two Debussy numbers and the Schubert-Renau Ave Maria; Two Dances (Brahms), Rigoletto (Verdi-Liszt) and Lemberg's Valse Brillant.

Philadelphia

(Continued from page 15) have as well expressed such fleeting and changing emotions.

A feature of the following number—Cabella's Suite La Giara—was the offstage tenor solo admirably sung by Dan Gridley, and the splendid interpretation given the entire suite, which aroused the audience to rounds of applause and recalled Mr. Molinari and Mr. Gridley many times. The Ride of the Valkyries, however, brought them to their feet, as said before, for they seemed unable to show how great was their zeal over the tempestuous, crashing and furious "Ride" as interpreted by this gifted conductor.

M. M. C.

Mme. Streicher's Pupils Give Program

On the afternoon of January 12, pupils of Esther Streicher met at her New York studio, and presented a program devoted to Bach. The program opened with a short talk on the life, personality and works of the composer, and was followed by the performance of some of his piano compositions, a trio for two violins and piano, a Loure for violin solo, with piano accompaniment, and the Bach-Gounod Ave Maria, with soprano, piano, and violin obbligato. This group of young musicians presents at monthly meetings programs concerned with the works of the great composers. At the next meeting, which is to take place on February 9, there will be performed some of the chamber works of Mozart, Haydn and Handel.

Columbia Opera Disbands

According to a San Francisco paper, the Columbia Grand Opera Company concluded its tour in San Francisco recently, instead of proceeding to Portland, Denver, and other cities. Although the performances were successful artistically in both Los Angeles and San Francisco, poor attendance brought the company to a close.

According to Mr. and Mrs. Hector Geiger of Hollywood, among the sponsors of the company, the artists were to be paid in full and all the bills settled. Singers from Italy were given their steamship tickets and expenses home.

Goossens' Sinfonietta Popular

The Sinfonietta of Eugene Goossens was played by the Czech Philharmonic Orchestra in Prague on January 12. The same work has been broadcast from Leipzig. These performances followed upon those recently given in London, Amsterdam, Stockholm, Paris and other cities. Ernest Newman says of this work: "It was a pleasure to hear the fine Sinfonietta again. It has always seemed to me the best of Mr. Goossens' orchestral works."

Tomford Harris Plays in Middle West

Tomford Harris has played recently at Arkadelphia, Arkansas (January 9), Wichita, Kansas (January 13), and Adrian, Mich. (January 15).

Mr. Harris is one of the outstanding young American pianists. He has had such success as may be termed almost sensational at his every appearance. He is a young man whose career will be watched with interest.

Rosalie Miller Artist Pleases

Isabelle Friedman, of Chattanooga, Tenn., artist-pupil of Rosalie Miller, sang at a tea given at the home of Mrs. Frederick Brown on January 29. Her beautiful singing was so much liked that she was immediately engaged for two other private musicales.

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John Hopper Soloist With Seattle Symphony

Conductor Krueger Maintains High Standard

SEATTLE, WASH.—The regular subscription concert of the Seattle Symphony Orchestra at the Metropolitan Theater featured John Hopper, local pianist, playing the Liszt Totentanz. The reception which the audience gave him was one which spoke admirably for the excellence of his performance. He is a brilliant pianist, one who knows his orchestral score too, and his musicianship handling of the many technical requirements as well as interpretative skill deserved the lengthy ovation he was accorded. One is always aware that Mr. Hopper is making music-expression rather than technical display his goal. The Cornish School also deserves a word of commendation, for Mr. Hopper has had practically his entire musical training at that institution where he is now a member of the faculty.

Conductor Karl Krueger had chosen a delightful program for the evening, and there was no doubt in anyone's mind but that everyone thoroughly enjoyed the splendid concert. Opening with the Beethoven Eighth Symphony in F major, Mr. Krueger held his audience completely in the palm of his hand—and needless to say his orchestra also. Mr. Krueger reads his Beethoven scores with an understanding which is most gratifying. There is originality and personality in his interpretation, but there is never distortion. He never uses any such method of drawing forth praise or applause from his audience. Especially commendable was the Scherzo of the Symphony, which seemed to radiate life, as only a Beethoven can do.

The Dohnanyi Suite for orchestra, opus 19, opened the second part of the program and was beautifully rendered. Dohnanyi has so much to express in his music, yet he knows when it is said, and stops. Mr. Krueger interprets the moderns with such style that one feels that if there is anything worth-while in a composition it has been given with its significance. But those who have followed Mr. Krueger's program building during the past few years know also that if there were not something more than simply being worth while it would not be on his program. The Berlioz Overture, Benvenuto Cellini, was the closing composition for this concert, and was interpreted with vivid reality, bringing forth real appreciation from the audience.

At a later concert Conductor Krueger chose the Glazounow Sixth Symphony in C minor as the principal offering. Mr. Krueger has certainly planned his programs to give symphony audiences a wide variety of musical experiences covering adequately the representative schools of symphonic literature. This program was no exception, opening with that melodiously attractive overture, Russian and Ludmilla (Glinka), which was so pleasingly interpreted as to put the audience into an extremely receptive mood for the symphony to follow. The first movement of the Glazounow was very impressive, and seemed to be the more satisfying of all the movements, but like all great works, it needs frequent repetition before it can be truthfully and understandingly criticised.

An English Rhapsody, Brigg Fair (Frederick Delius), was another attractive feature. This set of variations on an English folk song was presented to Seattle for the first time, and if one may judge by applause, it was greatly appreciated and enjoyed. It is of course an interesting and entertaining work, though at times seems somewhat tedious in its development.

It was the Bach Passacaglia in C minor (orchestrated most beautifully by Goedicke) which was the triumph of the evening. These variations were given with all of their rhythmic nuance, and all of their tonal significance under the skillful baton of Mr. Krueger. Especially is the cello section to be commended for its flexibility and coloring, as it carried the theme throughout the composition. There was never a moment of misproportion, and Mr. Krueger's interpretation brought forth round after round of applause from an exceedingly gratified and grateful audience.

J. H.

Kisselburgh Scores With Orchestra

When Alexander Kisselburgh appeared as soloist with the Springfield Symphony Orchestra on January 14, before an audience of 4,000 the following day Willard M. Clark, wrote in headlines in the Springfield Union, "Soloist Shares Concert Honors with Orchestra," and "Alexander Kisselburgh is Revealed to Audience as Possessor of Fine Baritone Voice."

Mr. Kisselburgh was the first baritone to appear with the orchestra and also, according to Mr. Clark, "the finest vocalist the orchestra has had in its eight years." He was first heard in the Eri Tu aria from The Masked Ball, in which Mr. Clark declared that he disclosed a baritone of operatic cali-

MUSICAL COURIER

at the John Golden Theatre in New York on February 9, at which time she will present an interesting and varied program. The soprano has done considerable radio work, and through this medium her name and voice are familiar to many thousands of radio listeners. She is an artist-pupil of Bernhard Steinberg of New York.

Rappaport to Broadcast Voice Lessons

Albert Rappaport, formerly of the Chicago Civic Opera Company, and now of the voice faculty of the Gunn School of Music of Chicago, has just been engaged to give a series of lectures over radio station WBBM



ALBERT RAPPAPORT



ALEXANDER RAAB

due perhaps to his nationality, have made him one of the vital figures in the musical life of this country.

Mr. Raab was well known in Europe before he settled in America. He had won many triumphs in Germany, Austria, France and England, where he had been soloist with the principal orchestras, and had appeared in recital. He has concertized with equal success in America.

As a teacher Mr. Raab possesses that rare combination of tremendous individual force, and patient, kindly understanding of the difficulties of others. He imbues his pupils with an extraordinary sense of artistic ideals, while at the same time he develops in them the technical abilities and proficiencies which have given him so large a measure of success.

As a special feature during the summer session only, Mr. Raab will conduct a class called Technic and How to Study. In these classes he will expound the most modern principles in piano playing and will explain fully how to correct faulty methods which have already been acquired. He will teach particularly the natural laws in all the phases of the technic of the pianist. Attention will be given to the fundamental principles to be observed in the playing of passages of arpeggios, octaves, thirds, sixths, chords and trills. Special exercises will be given for the development of speed and for the grouping and division of difficult passages. Demonstrations will be held for instruction in phrasing, dynamic shading, accentuations, rhythm, tempo, etc., also fingering, pedaling and practicing in general.

This class will be conducted in an original fashion, a part of each class period being used for questions to be answered by Mr. Raab.

There will also be repertory and interpretation classes for teachers. He will give to the members of this class, pieces covering a wide scope of piano literature, and each member of the class will have opportunities to play and also hear this same repertory performed by others, so that various individual interpretations of the same composition will be heard and analyzed. Those who do not wish to play may attend as auditors.

During the summer master school Mr. Raab will give two free scholarships—one for a one-hour private lesson and four classes weekly, and one for a one-hour private lesson and two classes weekly.

Hattie Strauss in Recital

Hattie Strauss, young American soprano, will make her New York debut in recital

at the John Golden Theatre in New York on February 9, at which time she will present an interesting and varied program. The soprano has done considerable radio work, and through this medium her name and voice are familiar to many thousands of radio listeners. She is an artist-pupil of Bernhard Steinberg of New York.

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NEW YORK CONCERTS

JANUARY 27

The Bohemian Club

With Gregor Piatigorsky, cellist, and Nathan Milstein, violinist, as guests of the Bohemian Club at the Harvard Club last Thursday evening, it was a foregone conclusion that some beautiful music would be made before the meeting was over—which is exactly what happened, to the manifest delight of members and guests. These young Russians were in fine form, and the excellent impression that both of them have made this season—in their debuts with the Philharmonic Orchestra and in recital—was renewed and deepened on this occasion.

JANUARY 28

Paulist Choristers

A concert was given by the Paulist Choristers on Tuesday evening at the Metropolitan Opera House, Fr. Finn conducting. The choir of about eighty voices was assisted by an orchestra in a program of powerful and varied interest, and the highly artistic singing of the various soloists selected from the choir added to the attractive evening.

Fr. Finn had divided his program into two parts, the second part rather lighter in character, musically speaking, than the first, although this second part contained the *Domine Deus* from Bach's *B Minor Mass*, hardly what one might term popular music.

The program opened with Gounod's *Gallia*, the famous short cantata which contains the no less famous "Jerusalem" melody. This cantata was accompanied by the orchestra and the solo parts were sung by Jack Kearney, who has an extraordinarily beautiful voice and is already a first rate artist.

It became evident at the outset that Fr. Finn had succeeded in training the boys of his choir in such a manner that the tone was almost indescribably lovely. Every vestige of boyish screaming or of harsh chest tone is completely eliminated, and there is a bird-like, crystal purity about the voices of the boys that is something to be heard and never forgotten. This was as apparent in the singing of the massed choir as in the singing of the boy soloists.

The most severe pieces on the program

were the three a cappella selections from Palestrina, *Tenebrae Factae Sunt, Sanctus* and *Tu es Petrus*. The interpretation of these works showed Fr. Finn's intimate knowledge and sympathetic understanding of the ancient modes and the manner in which such music must be felt. This was particularly noticeable in the phrasing and the dignified and deliberate manner in which the various parts were attacked. The perfect balance of the parts in the Paulist Choir was particularly noticeable, of course, in these contrapuntal pieces. In the weaving of the parts, in the introduction of thematic material in the various voices, there was just the slightest possible accentuation on parts intended to be outstanding, but so delicately accomplished was it that the perfect balance of the whole tonal fabric was never even momentarily disturbed. There was no sense of an inner or outer part singing a solo accompanied by the others. If Fr. Finn had accomplished with his choir nothing beyond this, he would yet have established himself as one of the great choir masters of the day.

A very striking piece, and undoubtedly the most interesting on the entire program, was a *Miserere* from the *Sistine Chapel* by Gregorio Allegri (1580-1652). This piece calls for a supplementary solo group, which stood at one corner of the stage apart from the body of the choir. It consisted of Jack Kearney and Edward Moser (boys) and Hallet Dolan, John Finnegan and H. Overton Moyle. This is called the *Abbellimenti Choir*. "Abbellimenti" translates into "embellishments." The effect of these embellishments by the small solo group is quite indescribable, and the harmonies hit upon by Allegri are so problematical that they might have been written today.

There were two compositions on the program by Fr. Finn, a *Compline Hymn*, in which Frank Schock took the solo part, and a *Caribbean Carol*, with solo parts sung by Master Basil Shaughnessy and Hallet Dolan. These two pieces were charmingly melodic, and effectively accompanied by a small orchestral group, and in the duet there was an appealing violin obbligato. John Finnegan sang *Cujus Animam* from Rossini's *Stabat Mater*, and was vigorously applauded. The program terminated with the *Victoria*

Fugue from Paradise Lost by Theodore Dubois, a fine, stirring allegro. Other numbers on the program were by Mendelssohn with a solo by Jack Kearney; Rimsky-Korsakoff, Byrd, and J. Lewis Browne, this being the lightest number of the entire program, and proving popular to the audience. The difficult *Domine Deus* by Bach was excellently sung by Jack Kearney and Fred Rover.

Maazel

That Maazel has won a high place in New York's crowded pianistic field is evident from the joyous, whole-hearted enthusiasm with which the audience received him at his third and last recital this season, on Tuesday evening at Town Hall.

He presented a program of virtuoso portions, yet played with the easy assurance, musicianly skill and temperamental warmth, that have become synonymous with his name. He opened with the Haydn D major sonata, in which were accentuated his superb technical skill, and his aptitude for clean-cut and sensitive phrasing. Delicate, poetically expressive, was the Gluck *Melodie* which followed, and in sharp contrast came the Brahms sonata, No. 2, in F sharp minor, seldom heard here, in which Maazel revealed the force and brilliancy which lie behind his calm exterior.

Chopin, of whom Maazel is so capable an interpreter, was represented on the program by two Polonaises, A flat major waltz, Berceuse, Scherzo in B flat minor and nocturne D flat major. A wide variety of tone coloring is present in these numbers, and Maazel proved equal to the task before him, delving with nicety and simplicity of phrasing into the real depths of the music. The berceuse and the scherzo were particularly enjoyed by the listeners.

The moderns, Liszt, in his *Valse de Mephisto*, Cyril Scott's *Lotus Land*, and Godebsky's *Little Tango Rag* and *Nocturnal Tangier*, completed the program, Maazel showing himself as diligent an interpreter of these as of the more classic works. Urgent applause brought encores.

American Orchestral Society

Leon Barzin again conducted the concert of the American Orchestral Society at

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Carnegie Hall on Tuesday afternoon. The program was Beethoven's *Leonore* overture, the *Saint-Saëns* cello concerto, and Brahms' Symphony No. 2. The soloist was Madeleine Monnier, who showed decided artistry in her performance of the good old stand-by by *Saint-Saëns*, and was excellently accompanied by the orchestra. Mlle. Monnier has good tone, a clear and dependable technic, and she interpreted the *Saint-Saëns* music with the lyric flow which it demands and with the fleetness and clarity of accentuation without which it loses its brilliancy.

The orchestra played excellently, and showed itself especially in fine fettle in the Brahms symphony. There was a large audience and much applause.

Philadelphia Orchestra

The evening concert of the Philadelphia Orchestra in Carnegie Hall was again given under the able leadership of Ossip Gabrilowitsch. The distinguished pianist-conductor presented an all-Russian program which comprised Tchaikovsky's ever-songful, if hackneyed, fifth symphony; Rimsky-Korsakoff's symphonic poem, *Sadko*, and one of the suites which Stravinsky arranged from his ballet, *The Firebird*.

In his reading of Tchaikovsky's work Mr. Gabrilowitsch demonstrated that he likes to do his own thinking—against all comers. The symphony emerged from his hands in the garb of novel tempi, ritards and nuances, to a degree that made this thrice-familiar music seem almost a novelty. However, Mr. Gabrilowitsch is a Russian and presumably has his own good reasons for differing from non-Slavic conductors as to the emotional ebb and flow of Tchaikovsky's music. At all events his interpretations seemed to be eminently satisfactory to his audience and elicited a veritable tempest of applause.

Rimsky's tone poem is from that composer's early years, and its interest derives principally from the fact that it served as

NEW YORK HERALD TRIBUNE, Dec. 6, 1929:

"Ralph Leopold, a pianist well known to our recital platforms, played last night in Town Hall, where he began his program with his own transcription of a concerto in D minor by Vivaldi.

"A skilled pianist, Mr. Leopold was in excellent technical form, playing his transcription of the eighteenth century concerto with vigor and clarity of detail. Mr. Leopold's playing of Chopin offered much deserving applause, especially the delicacy of shading and rhythmic nuance in the Polonaise Fantasie, Op. 61. The C sharp minor scherzo was skillfully performed."

NEW YORK WORLD, Dec. 6, 1929:

"Mr. Ralph Leopold, pianist, gave one of his infrequent recitals in Town Hall last night. He exhibited his customary clear technique and expressive tone..."

"Although Mr. Leopold has often played August Stradé's piano arrangement of the Vivaldi Concerto in D Minor for Strings, he varied the usual performance last night by substituting an arrangement of his own. . . ."

"The final data had to do with Liszt's 'Sonnette de Petrarcha,' No. 123; pieces by D'Albert, Scott and Lecuona and Sauer, and the Leopold arrangements, the 'Fire Music'; 'Brünnhilde's Awakening,' and the finale of 'Siegfried.'"



NEW YORKER STAATS-ZEITUNG, Dec. 6, 1929:

"Leopold is a serious, sterling musician who can lay claim to a good pianistic development and whose offerings carry the stamp of artistic purpose, without any straining after effect. His touch is produced with power, the tonal values are well balanced, his tone picture has calm lines, beautiful warm color and depth. In legato the pianist plays with splendid modulation, and knows how to perform the difficult passages with glistening brilliance, with precision and accuracy. He is not a stormy virtuoso, but rather a creative artist of intelligence and feeling, whose interpretations one can hear with pleasure and genuine satisfaction."

"These qualities were displayed particularly in the Chopin group, which were interpreted with fine penetration into their spiritual context. Here was smooth line, strains of melancholy, a definite outlook on life, rising occasionally through decisive rhythm and surging temperament to intense passion, then sinking back to the moonlit night of sadness. From the interpretative side the artist gave a superb performance."

"The Vivaldi Concerto was presented with sonorous tone. Also in the smaller pieces the performer displayed his outstanding pianistic qualities to advantage. Leopold's Wagner transcriptions in themselves must always be regarded as a superior piece of work."

"There was enthusiastic and well-deserved applause for the artist who was compelled to give a number of encores." —J. H. M.

Leopold

PIANIST

Again unanimously acclaimed by New York critics

NEW YORK SUN, Dec. 6, 1929:

"Mr. Leopold, one of the best known and best liked of local pianists . . . his recitals offer compositions of interest and variety, and his manner of performance, which advances artistically as the seasons pass, is conducive toward enlightening entertainment for his audiences."

"There was much to commend in admirable pianistic equipment, including good piano tone and clarity, and the player was obliged to add to his printed list."

NEW YORK TELEGRAM, Dec. 6, 1929:

"Admirers of Ralph Leopold filled the Town Hall yesterday evening for the pianist's annual recital. The applause of the audience indicated that Mr. Leopold's playing exercised its customary appeal. The characteristics of this playing are too familiar to demand fresh discussion. The artist was obliged to add copiously to his program."

NEW YORK AMERICAN, Dec. 6, 1929:

"Mr. Leopold's well-considered and seriously dignified playing was in evidence throughout his recital and brought him a full measure of appreciative recognition. The Leopold piano arrangements from the Wagner operas have won praise at his previous concerts and his 'Siegfried' paraphrase, heard last evening, is on a par with his other similar efforts as a piece of well-named and made and eloquently suggestive transcription."

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NEW YORK TIMES, Dec. 6, 1929:

"Mr. Leopold's playing of a Chopin nocturne, that in D flat, developed a crescendo of lambent harmony like the clearing of a moonlit sky. His Wagner transcription again brought to local hearing a worthy interpreter of Bayreuth music drama, who has made the 'Ring' cycle familiar in many communities never reached by a touring opera."

Baldwin Piano

a sketch for the opera, *Sadko*, which has just had its American premiere at the Metropolitan Opera House. In its sparseness this work is immature when compared with the opera or with such works as the later *Scheherazade*. The exotic, colorful and altogether sensuous music of Stravinsky fell more agreeably on our ears. Playing with its accustomed virtuosity, the musicians from Philadelphia, with Mr. Gabrilowitsch leading the way, disclosed the beauty and warmth of Stravinsky's brilliant score in a manner that stirred the audience to great enthusiasm.

JANUARY 28

Kreutzberg and Georgi

Those extraordinary dancers, Harald Kreutzberg and Yvonne Georgi, who have been taking New York by storm in their series of performances at the Craig Theater, presented the following program on Tuesday night: Flag Dance, Wilckens; Angel of Annunciation, Wilckens; Cassandra, Wilckens; Romantic Dance Scenes, Debussy; Jester's Dance (From the Ballet *Don Morte*), Wilckens; Variations, Mozart; Rural Dance, Wilckens; Mournful Song, Wilckens; Capriccio, Wilckens; Bad Dreams, Wilckens; Waltz, Wilckens; Three Parodies—(a) Sport, (b) Ballet, (c) National Dance—Stravinsky.

How great they are is difficult to describe. One must see to appreciate fully. Modernists, in a strict sense, Kreutzberg and Georgi truly portray in their conceptions of the modern composers every mood and suggestion. Their work abounds with variety and when the end of the program happens along, it is all too soon. Charles L. Wagner, who always has his sensitive finger on the public's pulse, has a couple of Aces in these two. A large audience gave Kreutzberg and Georgi a warm reception.

JANUARY 29

Winifred Macbride

Winifred Macbride gave her second New York recital of the season at Town Hall on Wednesday evening, playing a program of works by Bach, Schumann, Brahms, Chopin and Liszt, and commanding the attention of her audience by her convincing pianism, her splendid technical resources her quasi masculine strength and the lyric beauty of the cantilena passages. Miss Macbride has long since proved herself to be a pianist to reckon with, and at this recital she did some of the best playing that she has ever done in this city. Her playing has a directness and vitality that appears to be the outcome of restrained emotion, and the solidity of her classic readings and complete lack of affectation are assets of no mean import. She was vigorously applauded.

Renée Chemet

At the Barbizon on Wednesday evening, Renée Chemet, distinguished French violinist, assisted by Mary Catherine Akins, soprano, gave an interesting program which met with high praise from an audience of notable patrons.

Mme. Chemet, who has won the praise of the critics in the European capitals, and is well known in America, made this her first concert appearance here this season. Her splendid performance proved her an artist of fine sensibilities and firm command of technic. With frank and fervent style she displayed, at the same time, poetic taste and a radiant, sonorous tone.

Mme. Chemet's numbers were: *Praeludium* and *Alegro*, Pugnani-Kreisler; *Canto Amoroso*, Sammartini; *Rondo*, Mozart; *Tango*, Albeniz-Kreisler; *Cancion*, Nana, and *La Vida Breve* by DaFalla; *Pale Moon*, Loggian-Kreisler; *Dancing Doll*, Poldini-Kreisler; and *Polonaise* in A major by Wieniawski.

Mme. Chemet sang two groups of songs, displaying a voice of much charm, with excellent diction and a refined, cultivated manner much above the average among singers of short professional experience. She was most cordially received. The songs presented were *La Wally*, Catalani; *Spirate Pur*, Donaudy; *Vaghissima Sembianza*, Donaudy; *Danza, danza fanciulla*, Durante; *Take Joy Home*, Bassett; *Like the Rosebud*, LaForge; *The Little Shepherd's Song*, Winter Watts; *Mam'selle Marie* and *In Galam*, by David Guion.

Both Mme. Chemet and Miss Akins responded generously to encores. Anca Seidlova was accompanist for Mme. Chemet and Viola Peters for Miss Akins.

JANUARY 31

Marcel Grandjany and Henri Le Roy

Those two distinguished associates, Marcel Grandjany, harpist, and Henri Le Roy, flutist, again appeared jointly, this time before a select audience at Steinway Hall. Rare works for the two instruments included a sonata by C. P. E. Bach, Ravel's *Pavane pour une Infante Dolorante* and a Concertino by Chaminade. Mr. Le Roy played a J. S. Bach sonata for solo flute, and Mr. Grandjany gave harp pieces by de la Presle, Bach

MUSICAL COURIER

and Debussy, also his own *Children at Play*. With two such masters of their respective instruments all is pure enjoyment. The mechanical element is lost sight of by reason of the absolute ease of execution and the musical content of the program comes to full expression. Much applause greeted the performance.

Harold Kreutzberg and Yvonne Georgi

Those two extraordinary interpreters, Kreutzberg and Georgi, were again hailed by an enthusiastic throng when they presented one of their dance recitals on this date.

To say that these artists are merely terpsichorean interpreters would be categorizing their talent which is by far a wider and greater thing. They are not just dancers they are great actors, and so original and complete is their conception of subjects and ideas that no spoken word would ever be necessary with them to convey this very breadth and depth.

The subjects interpreted for this program were: *Polonaise*, *Dance of the Master of Ceremonies*, *In the Twilight*, *Revolte*, *Variations*, *Cassandra*, *Romantic Dance Scenes*, *Rural Dance*, *Three Mad Figures*, (one of the most extraordinary expositions of interpretive art ever seen by this writer) *The Spirit of Evil*, *Persian Song*, *Angel of the Last Judgment*, *Waltz* and *Russian Dance*.

Paul Stassevitch and Margrethe Somme

At Carnegie Hall in the evening Paul Stassevitch, well known to New York audiences as a conductor, pianist and violinist, led eighty members of the Philharmonic Orchestra in a program which included the B flat piano concerto of Brahms played by a Norwegian pianist, Margrethe Somme. The rest of the program consisted of Mozart's *Jupiter Symphony* and Tschaikovsky's *Romeo and Juliet* overture.

Both soloists and conductor proved eminently satisfactory, the former easily coming up to the technical and musical demands of Brahms' colossal work, while the latter demonstrated a thorough mastery of the conductor's art. The Mozart Symphony flowed purely, limpidly and naturally, as Mozart music should do; the tendency of many present day conductors to over-emphasize and to give undue prominence to unimportant details, was gratefully absent. Tschaikovsky's glowing tone picture was given with a passionate sweep and rich tone coloring.

FEBRUARY 1

Philharmonic-Symphony Children's Concert

Ernest Schelling delighted another group of youngsters on Saturday morning when he conducted the Philharmonic-Symphony Orchestra in the second program of the season's second series of children's concerts. The youthful audience was given much valuable information concerning the wind instruments of the orchestra. The numbers selected by Mr. Schelling for the purpose of illustration were Thalberg's *The Wedding*, arranged by Simeon Bellison, first clarinet in the orchestra and who appeared as soloist; the *Berceuse* from Stravinsky's *Fire Bird* suite, with Benjamin Kohon, bassoon, as soloist, and the theme and variations from Mozart's *Quator Concertante* for oboe, clarinet, horn and bassoon with orchestra. Beethoven, Dukas and Bizet were the other composers represented on the program.

Juilliard Graduate School String Orchestra

The season's second concert of the Juilliard Graduate School String Orchestra, Albert Stoessel conductor, came to a hearing at Town Hall on Saturday evening. This body of able young bow-wielders, under their astute leader, himself an excellent violinist, added to their reputation as one of the best student orchestras in the country in suites by Mozart (*Idomeneo*) and Jeffrey Mark and pieces by Eugene Goossens, Vittorio Giannini and Edward Elgar.

Beula Duffrey, a young artist student of the school, demonstrated a high degree of pianistic development in a concerto by J. S. Bach with string accompaniment.

Clara Rabinovitch

Clara Rabinovitch drew a large audience to Town Hall on Saturday afternoon for her annual recital. Her program consisted of sonata in G major, Mozart; sonata in B minor, Chopin; *Intermezzo*, op. 118, No. 2, and *Capriccio*, op. 76, No. 2, Brahms; *Oiseaux Tristes*, Ravel, and *L'Isle Joyeuse*, Debussy; prelude in B minor and prelude in G sharp minor, Rachmaninoff, and Lesghinka, Liapounoff.

Miss Rabinovitch has established an excellent reputation for herself during the last few years as undoubtedly one of the most talented of the younger pianists. Again she revealed many of the qualities that have marked her playing: a fine, even tone, well

grounded technic and a musicianship that is a valuable asset. The Mozart was given with charm, while the Chopin also fared well under her skilled fingers. The shorter pieces served to heighten the impression made earlier in the program. Warmly applauded, Miss Rabinovitch responded with several encores.

FEBRUARY 2

Anna Savina

In the evening, at the Guild Theater, the New York debut of Anna Savina, Russian mezzo-soprano, was attended by an enthusiastic audience. Here is a singer of serious tendencies, one who delves deeply into the music she interprets, and whose pliant voice is well capable of effecting the many nuances required in a song-recitalist. An admirable diction further enhances her work.

The interesting and exacting program held by Pergolesi, Marcello, Wolf-Ferrari, Schumann, Marx, Erich Wolff, Strickland, Griffes, Curran, Rachmaninoff, Moussorgsky, Rimsky-Korsakoff and the Prison Scene from Meyerbeer's *Le Prophete*. Josefina Hartmann-Vollmer, well-known through her many years' association with Schumann-Heink, was the able accompanist.

The program consisted of a Capriccio for

Famous Critic Praises

Sharlow

Redfern Mason, noted critic of the *San Francisco Examiner*, wrote the following appreciation of Myrna Sharlow's performance of *Maddalena* in *Andrea Chenier* in the *Examiner* of January 21:

"Last night Andrea Chenier was given, and the performance presented some admirable features. First comes to the mind the *Maddalena* of Myrna Sharlow. An excellent vocalist and good actress, Miss Sharlow has in abundant measure that conquering quality known as personality.

"She queen'd it last night and the final scenes between her and Nino Piccaluga, the *Chenier* of the opera, would have done credit to any stage, not excluding our proud Metropolitan."

two pianos by Nicolai Berezowsky, a suite for flute solo by Wallingford Riegger, Mexican Pieces by Carlos Chevez, Granites by Dane Rudhyar, and Jerzy Fitelberg's second string quartet.

All this is, of course, modernism of various degrees, designs and influences. There seems to be a good deal of influence from modern France, particularly Debussy, and a general tendency of protestation against classic forms and classic harmonies. All the pieces had their interesting moments, and

(Continued on page 22)

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"Cello playing of a superb order was heard in Aeolian Hall last night when Hans Kindler made his reentrée. One had not forgotten the impression created when he made his first appearance in the same hall two or three years ago. He is now more than ever masterly in all his touches—a stylist pur sang, to whom nothing comes amiss, be it a *Toccata* of Frescobaldi or a *Sonata* of Debussy or even Tschaikovsky's *'Variations* on a *rococo* theme."

London Times

"Hans Kindler in his recital proved that he is not only a master of his instrument but a master of transcription as well."

London Evening Standard

"Mr. Hans Kindler is a cello virtuoso of the finest quality, and his programme was one which fully displayed his prowess."

London Daily Telegraph

"The fact is that this Dutch player has today few peers; he ranks with the highest, his work at all times being of the rarest distinction. His program was characteristic of his fastidious taste."

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NEW YORK CONCERTS

(Continued from page 21)

likewise their dull and empty moments, which seems to be the characteristic of almost all modernism, with a few exceptions. The program, however, gave much promise and from some of these composers great things may be expected. The hall was crowded with a representative gathering, among whom were noted several musicians prominent in contemporary artistic affairs.

Friends of Music

Before last Sunday afternoon's concert of the Friends of Music began Richard Copley announced that an attack of lumbago had made it impossible for Artur Bodanzky to conduct and that the society's chorus master, Walter Wohllebe, would direct the proceedings. An enthusiastic welcome was accorded the latter on his appearance. For some time thereafter Mecca Temple resounded with Handel's setting of Dryden's poem, Alexander's Feast, or The Power of Music, via the Friends' chorus, assisted by the Metropolitan Opera House orchestra; Paul Eisler, harpsichord, and these soloists: Ethyl Hayden, and Louise Lerch, sopranos; George Meader, tenor, and Dudley Marwick, bass.

First performed in London, at Covent Garden, on February 19, 1736, Handel's Alexander's Feast has probably not been heard in New York since its performance under Leopold Damrosch on November 30, 1878. Although it lacks the eloquence and dramatic power of the popular Messiah, this work is generally characteristic of the greater Handel, the music still fresh and melodious, noble and impressive. It was good to hear, in an appropriate setting, the oft-quoted "He raised a mortal to the skies. She drew an angel down," or the familiar "None but the brave deserve the fair."

Mr. Wohllebe proved equal to the task of direction and merits praise for a smooth performance. The soloists contributed to the success of the occasion, Miss Hayden's singing being uncommonly distinguished and pleasurable. A large audience was warmly appreciative.

The Barbizon

A special feature of the American Artists' Recital Series at the Barbizon last Sunday

afternoon was the first performance of a new American composition, quartet in C minor, by Harvey Officer, which was played by the Barbizon String Quartet. The work is harmonic, rhythmic, carefully constructed and proved to be decidedly interesting and worthy of further hearing.

Floyd Townsley was the soloist of the afternoon. He possesses a pleasing lyric tenor voice, which was heard to advantage in numbers by Strauss, Brahms, Duparc, Debussy, Elgar, Solon Alberti and Horsman. His interpretations showed careful preparation and a thorough appreciation of the import of the music.

He was accompanied by Roy Underwood.

La Argentina

A completely sold out house greeted the popular Spanish dancer when she appeared at Town Hall in the first of her two farewell concerts. Again she charmed and delighted her many admirers by the genuineness of her art, the gracefulness of every movement and the vitality of her personality.

Such, in fact is the personality of this dancer that there is no such thing as tiring of her, for always she has a new expression, a new subtext meaning to her interpretations. Goyescas was her first programmed selection, a thing of beauty not only from the terpsichorean viewpoint but from the charm of its spirit and the gorgeousness of costume. Then came the First Dance from La Vida Breve, The First Dance from El Amor Brujo, Granados' Dance No. 5, Lagarterana, Cordoba, El Garrotin and the three impressions of a bull-fight: Cielo de Cuba, Seguidillas and La Corrida.

The crowd cheered the gracious artist, and as usual she responded many times with encores and with her genial smile.

Mischa Levitzki

Insofar as the program material of Mischa Levitzki's recital at Carnegie Hall was concerned there is little to mention for novelty's sake. There were the customary Scarlatti, Mozart, Bach, Schumann and Chopin with many encores by Debussy, Rubinstein and the artist himself. Yet here is surely an instance where one feels at ease regardless of what may be found on the printed page.

The magnitude of this young man's pianistic comprehension is vast, indeed. It has become greater and greater during these past few years and now competes equally with many older mentalities in similar fields.

Of what was done on Sunday afternoon, the Bach Chromatic Fantasy and Fugue, Schumann's Symphonic Etudes and the Ballade and the Polonaise, both in A Major, by Chopin, find the most solid footing in the memory of this reviewer. To the first Mr. Levitzki gave dogmatic but irresistible phrasing, punctuated by dynamic effects, startling to say the least. Again in the Studies, there came well established characters, but illuminated by intriguing technical twists. The Chopin was dashing, vigorous and at variance with much of its kind as delivered by other pianists. A good deal of Mr. Levitzki's interpretation depends, it would seem, upon a sort of gypsy nonchalance that is disarming by virtue of the excellent taste displayed in its dispensing. Such is greatness and when one hears the spontaneous accents, the shifting aside of worn out phrases and the decisive announcing of newer ideas satisfaction reigns in peace.

A large audience, inveigled by the charm of Mr. Levitzki's gifts, grew more enthusiastic as the recital progressed and would not leave the hall until the attendants removed the instrument.

FEBRUARY 3

Catherine Reiner

Catherine Reiner's second New York recital at Town Hall attracted an audience of good size, numbering also many Hungarians, her countrymen, whose admiration for the youthful prima donna was pronounced. Attired in a golden gown, she was most attractive, her voice being of dramatic quality, with wide range of expression. Poise and musical spirit were present in her opening Mozart Re Pastore (violin obligato by Alex. Cores), the cadenza sung with grace. Her sincerity was shown in the Schubert Lieder, Am Grabe, Neugierige, Jungling an der Quelle and Die Post, which brought serious, delicate and, at the close, brilliant tones, followed by an encore, Allerseelen. There were lovely tones in Immer Leiser (Brahms group), and a high F sharp and G of power in Botschaft. After this flowers were presented her, and she added Meine Liebe Ist Grün.

Elsa's Traum was sung with breadth and a splendid high A flat. The closing songs were by Debussy, Ravel, the Hungarian

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Szabados, and Beach, achieving the evening's climax. Richard Willens, able accompanist, aided in the success of the singer.

Dallas Citizen Offers Music Trophy

Will A. Watkin, music merchant and impresario of Dallas, Tex., will present a loving cup or some other trophy to the citizen of Dallas giving the most conspicuous and significant aid to the advancement of Dallas music during the 1929-30 season. Mr. Watkin lists six objectives for Dallas musical activity in the future: first, continuation of Music Week; second, erection of a civic downtown auditorium; third, encouraging of artists' concerts; fourth, support of the Dallas Symphony Orchestra; fifth, cooperation with local music clubs; and sixth, the revival of community choruses and other group endeavors. Methods of the award will be determined at a later date.

Toronto Women's Musical Club Series

The Women's Musical Club of Toronto has given the following concerts this season in the Hart House Theater: a piano recital by Harold Bauer in November; the Aguilar Lute Quartet on November 28, Nicolai Medtner in a recital of original compositions, assisted by Jeanne Dusseau, soprano, on January 9, and Gregor Piatigorsky, cellist, January 27. The next concert will be a program of Canadian music, consisting of a violin and piano sonata by Healy Willan, French Canadian Songs, Sketches for String Quartet by Leo Smith and Ernest MacMillan, Indian Songs collected in the West Coast Settlements, and Ernest MacMillan's quartet in C minor. The artists are Florence Glenn, soprano, Healy Willan, pianist, Elie Spivak and Harold Sumberg, violinists, Donald Heins, viola, Leo Smith, cellist, and Gwendolyn Williams, accompanist.

STELL ANDERSEN and SILVIO SCIONTI Score New Triumphs

New York Herald Tribune:

... their playing is remarkably well unified, and gives a collective impression of clarity and fluency with interpretative effectiveness.

New York Sun:

Their playing maintained a nice adjustment of dynamic and a flexible fusion of the two instruments in matters of tone and nuance.

New York Evening World:

... accuracy, refinement and attention to detail.

The Boston Herald:

Stell Andersen and Silvio Scionti played in Jordan Hall last night before a keenly appreciative audience. The concerted playing of these two musicians deserved praise for the high quality of musicianship which it everywhere displayed. Their Mozart was played with beauty of tone, with extreme sensitiveness to



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the charm of the Mozartean phrase, with carefully planned variation of tempo and disposition of emphasis.

Christian Science Monitor:

... an enthusiastic audience greeted them... Miss Andersen and Mr. Scionti give to their listeners a well wrought interpretation of worthwhile music and commendable evidences of musicianship.

The Boston Globe:

Stell Andersen and Silvio Scionti gave a joint recital last evening in Jordan Hall to an enthusiastic audience.

In Mozart's B flat Concerto, adapted by Louis Victor Saar, the two pianists played suavely and somewhat more lusciously than some listeners deem desirable in 18th Century classics. They realized that Mozart's instrumental music should be played songfully and emotionally, not with academic dryness.

Milstein and Piatigorsky Sail

Nathan Milstein, twenty-five year old Russian violinist, and Gregor Piatigorsky, twenty-six year old Russian cellist, ended their first American tours with a joint recital in Washington, D. C., on January 29, and sailed together two days later. Mr. Milstein's engagements here included appearances with the Philadelphia, Portland, Los Angeles, St. Louis, and Philharmonic-Symphony Orchestras, and Mr. Piatigorsky's with the Philadelphia, Chicago, Detroit, Los Angeles and Philharmonic-Symphony Orchestras. Both artists will return again next January under Concert Management Arthur Judson.

Upon arrival in Europe, Mr. Milstein's first date was on February 7 with the Orchestre Symphonique de Paris, under the baton of Monteux, to be followed by a tour of fourteen concerts in Holland; then Vienna, Budapest and smaller cities in Austria and Hungary; sixteen concerts in Italy during April, and in May three appearances with the Brussels Symphony, and a Paris recital. Mr. Piatigorsky also started his European tour on February 7, appearing with Carl Flesch in Elberfeld. He will remain in Germany until March 1, playing with orchestra at the Frankfort Museum Concerts, with the Mannheim Philharmonic, and in recital in Hamburg, Berlin and other cities. From March 1 to 18 the cellist will fulfill fifteen dates in Holland and will then return to Germany, then to Vienna, Budapest and the principal music centers of Italy.

Mr. Milstein and Mr. Piatigorsky, who are friends since childhood, will spend their vacations this summer in the South of France and in Switzerland, joined as usual by Vladimir Horowitz, the third member of the trio of friends.

American Academy Second Performance

The second matinee performance of the American Academy of Dramatic Arts, forty-sixth year, at the Belasco Theater brought The Stoker, one act play, with the following six actors: Jane Sanford, Jessie Patton, Polhemus Cobb, Stanley Ruth, Fred Anderson and Robert Rider, all of whom were capable in their characterizations. Love 'Em and Leave 'Em brought forward ten actors of varying excellence, perhaps in the following order of merit: Lucy Tull (New York), Alexandra Aubrey (New York), Edwin Glass (Denver) and Jane Sanford (Albany). This comedy was splendidly acted and staged, warm applause punctuating various opportunities during the performance. Others who contributed to its success were Phyllis Lavarack, Fred Newton, Donald

Stewart, Leighton MacGill, Herschel Cropper and William Sutherland.

Werrenrath Concert "A Real Pleasure"

Reinald Werrenrath Makes Listening a Real Pleasure by His Effortless Singing." The baritone's recital in Canton, Ohio, drew the usual glowing praise from the critics. Darrell Mansell, for example, opened his review in the Evening Repository with the above headline and then expressed the opinion that Mr. Werrenrath sang his well-balanced program with the pleasing interpretation which has brought him world-wide acclaim. "A perfectly trained voice can only be beautiful in its attunement with the types of music adapted to it," said Mr. Mansell, "and Mr. Werrenrath makes of each selection in his repertoire a living, animate creation."

In Denver (Colo.) he again was hailed in big headlines, "Big Crowd Greets Popular Baritone," and "The Werrenrath Concert is Marked by High Artistry of Singer." Mr. Werrenrath has sung in Denver annually for several years, and his recent concert there strengthened the secure place he holds in the affections of Denver music lovers, who turned out in thousands on a biting, wintry night to again hear him. John C. Wilcox commented in the Post that there was little need at this time for critical appraisement of Mr. Werrenrath's voice on the peculiar virtues of his singing art. "Suffice to record," he added, "that he seemed in better vocal form than at any time during recent years, and that he sang a program, compiled largely from old song favorites, with the same aristocratic style that has long characterized his recital performances."

Frederick Cromweed's Progress

Frederick Cromweed, young concert pianist, teacher and accompanist of New York, is continually winning added success. A joint recital on January 10, and his own recital on January 17 for the Home Making Center of The New York State Federation of Women's Clubs at the Grand Central Palace, substantiated the favorable comments the critics throughout the country have accorded him. The audience at the two recent appearances applauded the pianist enthusiastically.

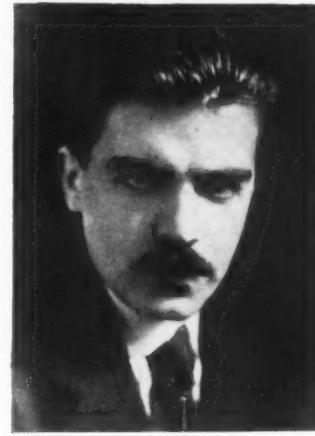
The Yonkers Herald published the following about his appearance as accompanist: "Frederick Cromweed played scholarly accompaniments and was an additional feature." He also played over WNYC on January 27, and on the 28th he accompanied Irma de Baun at the Home Making Center.

February 22 he plays for Ethel Pyne at the Verdi Club.

In teaching he uses his own principles and the ideas acquired through study with such teachers as Avis Bliven Charbonnel, Arthur Friedheim, Stojowski, Eleanor G. Ferguson and Elvin Schmitt.

Witek and Malkin Are Engaged by Conductor Savadsky for International Symphony

Considerable interest has been aroused among musicians and music lovers by the announcement of the engagement of Anton Witek, as concertmaster, and Joseph Malkin, as first cellist, of the newly organized International Symphony Orchestra. These two noted artists for many years occupied the



DR. VASSILY SAVADSKY

first positions in the Berlin Philharmonic Orchestra, during the triumphs achieved under the leadership of Arthur Nikisch; they also occupied the same positions in the Boston Symphony Orchestra under Dr. Karl Muck. The reappearance of these two artists on the orchestra platform lends additional interest to the new enterprise.

Through Joseph Malkin's efforts, as manager of the International Symphony Orchestra, every member has been selected with the utmost care to form an exceptional unit of the best talent in this country available.

Dr. Vassily Savadsky, conductor of the International Symphony Orchestra achieved a brilliant reputation in Europe as composer, conductor, and pianist, and will conduct his Symphonic Suite for the first time in America on Sunday evening, February 9, at the Forrest Theater, under the auspices of the Societe Anonyme, Inc.

Concert on Board the S. S. Paris

The French Line, upon the return of the newly redecorated liner, Paris, lavishly entertained its guests on January 23. The pier at 14th Street was decorated with palm trees and brilliantly illuminated. Aboard the ship one could not but marvel at the new beauty of the decoration and furniture, the modern looking glasses, the panels of precious woods, the lighting effects.

In the grand salon, at ten o'clock, a concert was given to a distinguished audience, amongst whom one could easily recognize distinguished personages, among them the French Ambassador, the French Consul, etc. The soloists were Felix Salmon, Anna Case, Harold Bauer, and Giovanni Martinelli. Miss Case was begged to sing an encore; Harold Bauer, warmly applauded, gave us some Chopin as an extra treat, Martinelli, with his customary ingratiating smile, sang charmingly, and was wildly feted by his audience.

Their numbers were as follows: Felix Salmon—Londonderry Air (O'Connor-Morris), Piece en Forme de Habanera (Ravel), Intermezzo from Goyescas (Granados-Cassado), Serenade Espagnole (Glazounoff); Anna Case—Song of India (Rimsky-Korsakoff), Night Wind (Roland Farley), Jewel Song from Faust (Gounod); Harold Bauer—Etude in B flat (Liszt), Air de Ballet (Gluck-St. Saëns), Ballade in A flat (Chopin); Giovanni Martinelli—O Paraiso! from L'Africaine (Meyerbeer), Tes Yeux! (Rabey), That Night (Vanderpool), Musica Proibita (Gastaldon). Arthur Bergh was at the piano for Mr. Salmon and Mr. Martinelli, and Carroll Hollister for Miss Case. All the artists were at their best and obliged to give encores.

The Salon Mixte is the big innovation of the ship, it has been enlarged and fitted with a unique glass ball room floor, lighted from beneath with changeable colored lights. Here, in a cabaret-like atmosphere, Maurice Chevalier sang some of his successful songs, Jack Donahue and Irene Franklin entertained, and Moss and Fontana danced. Supper was served, and dancing followed, the music for which was supplied by Ben Selvin's orchestra.

N. E. Conservatory Entertains Glazounoff

In honor of Alexander Glazounoff, eminent Russian composer, the director and faculty of the New England Conservatory of Music gave a reception in George W. Brown Hall at the Conservatory at which many invited guests had an opportunity to meet Glazounoff who spoke interestingly about musical conditions in Soviet Russia and other European countries.

One of the surprising bits of information which Glazounoff gave in informal conversation concerned the enthusiasm with which Russian youth is taking up American sports. Football matches are now played in the principal cities, and for the first time in the history of Moscow, children on roller skates may be seen in the streets.

At the tea table were Mrs. George W. Chadwick, Mrs. Ralph L. Flanders, Mrs. Wallace Goodrich, Mrs. Timothee Adamowski, Mrs. Albert Lothian and Elizabeth L. Samuel. Practically all members of the faculty and many officers of the Conservatory alumni association were in attendance. Noted among the invited guests were Mr. and Mrs. Robert W. Atkinson, Mr. and Mrs. Horace Binney, Mrs. de Menocal, Clarence W. Colburn, Emory H. Harding, Prof. and Mrs. Edward Burlingham Hill, Mabel W. Daniels, Mrs. Chester B. Humphrey, Prof. and Mrs. Walter R. Spalding, Mr. and Mrs. Henry B. Sawyer, Mr. and Mrs. Edward A. Taft, Mr. and Mrs. G. W. Woodworth, Mary E. Williams, Mrs. J. Lovell Little, E. Howard Gay and Mr. and Mrs. Arthur W. Wellington.

Musicians at Great Northern

Among the well-known artists who are guests at the Hotel Great Northern are Eleanore La Mance, of the Metropolitan Opera Company; Katharine Goodson, English pianist; Nikolai Orloff, Russian pianist; Nikolai Sokoloff, conductor of the Cleveland Symphony Orchestra; Sergei Prokofieff, composer-pianist, and Dolores Cassinelli, radio singer. Dr. E. Stillman Kelley, composer, and Mrs. Kelley, past-president of the National Federation of Music Clubs, recently arrived at this hotel, as did also Alexander Tansman, pianist and chamber music composer; Elly Ney, pianist; Rudolph Ganz, conductor, and Andre Benoit, accompanist. E. F. Arbors and Mrs. Arbors, who recently sailed for Spain, were guests at the Great Northern during their stay in this country, and Florence Austral, soprano, and John Amadio, flutist, also lived there previous to their departure for Australia.

Ronald Murat Teaching

Ronald Murat, who gave a very successful violin recital at Town Hall earlier this season, is devoting at present all the time he is able to spare from his playing and composing to a very intensive season of teaching violin, harmony, composition and ensemble at his studio located on Riverside Drive and at the Institute of Musical Art.

Among Mr. Murat's pupils are: Sindel Kopp, winner of the Bamberger free scholarship which entitles him to two years of private instruction; Holland Duell, who gave a recital at the Hotchkiss School at Lakeville, Conn., and who has been playing more recently in the vicinity of New York City, and John Dembeck, gold medal winner in last year's Music Week contests.

A new departure in Mr. Murat's teaching is an ensemble class in which the advanced pupils of violin and viola study the standard quartet and quintet literature with the assistance of Otto van Koppenhagen, of the New York Philharmonic Orchestra, at the cello desk.

Sturani Studio Notes

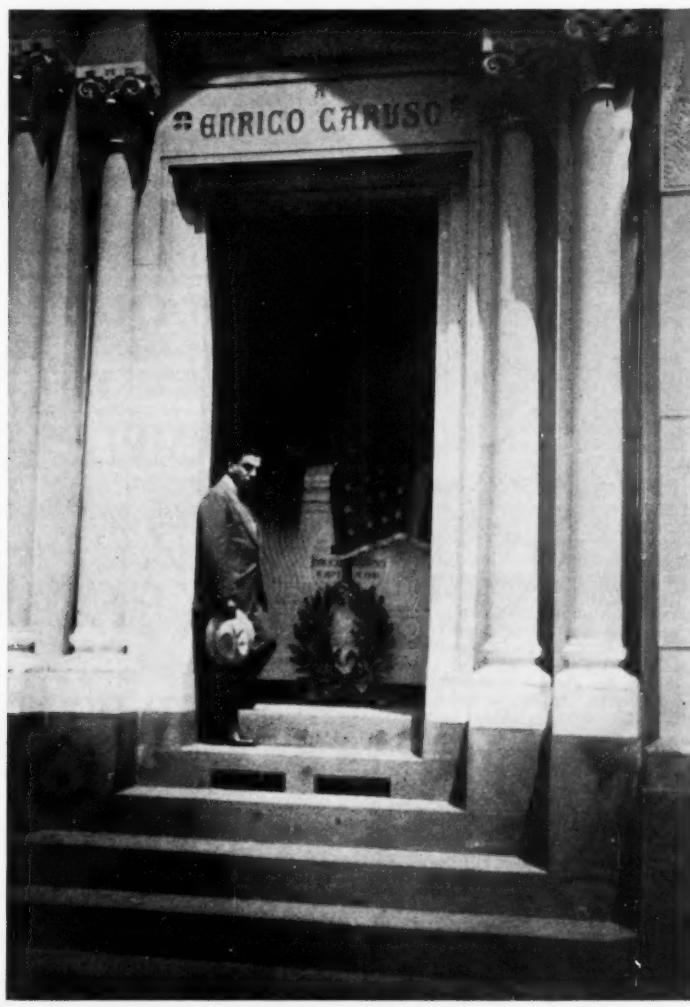
Hallie Stiles achieved a splendid success as Elsa in Lohengrin with the Chicago Civic Opera Company. Edward Albano, baritone, sang Rigoletto and Traviata with the Pittsburgh Opera Company. Faina Petrova had a very successful Town Hall recital in November; she has been engaged by the Philadelphia Grand Opera Company.

Mariana Gonitsch sang Elsa in Lohengrin with the Philadelphia Grand Opera Company on February 6. Anna Turkel is singing Aida at the Carlo Felice, Genoa. Vivian Hart has been singing successfully the leading role in the Golden Swan, The Prince of Pilsen, and now The Chocolate Soldier.

All of these are artists from the Sturani Studios.

Sigmund Zeisler, 69, Reweds

Sigmund Zeisler, prominent Chicago attorney and widower of the late Fannie Bloomfield Zeisler, famous pianist, married Miss Amelia Spielman, of Chicago, on January 30. The present Mrs. Zeisler has been connected with the Hyde Park-Kenwood National Bank for the past fifteen years. Her age, is given on the marriage license, as thirty-five.



Tito Schipa, while in Italy recently, visiting the tomb of Enrico Caruso.

Orchestra Concerts a Feature of Chicago's Musical Events

Symphony Presents First Performance of Atterberg Work, Also
DeLamarter's Suite—Civic Orchestra at Its Best—Menuhin
Thrills Anew—Maier and Pattison, La Argentina,
Harold Samuel Please Large Audiences—
Other Items of Interest.

CHICAGO.—A year ago the musical world was made aware that a new star had appeared on the horizon in the person of the boy prodigy, Yehudi Menuhin, and his return to Chicago after his triumphal success in Europe as well as in the East was awaited with keen anticipation. At his recital at the Auditorium on January 26, the young master disclosed anew his impeccable technic, but what is much more important, his musical growth in matters of interpretation. Menuhin can no longer be classified as a prodigy, but as a real artist, one who can take his place among the foremost virtuosi of the violin. His playing of the Franck Sonata in A major would have been a credit to a much older musician, and indeed if one closed his eyes one would have thought that a routined violinist was on the stage, one whose long experience before the public had made his recital-giving a matter of course, and whose interpretations, like his tone, were broad in scope. He also astonished the public by his remarkable performance of the Bach Chaconne, after which he displayed the full gamut of his art in the Dvorak Concerto in A minor. On the program also were listed compositions by Bloch, Kreisler, and Wieniawski.

MAIER AND PATTISON

Many articles have been written of late about the general public's lack of patronage of concerts in Chicago and elsewhere, and we have always taken with a grain of salt such incorrect reports, which often emanate from unsuccessful recitalists and their friends. It has been pointed out that only some five musicians are able nowadays to draw large audiences and among those were not mentioned the names of Maier and Pattison. The huge audience that filled the Civic Theater and which paid for admission gives a lie to the tale and brings back the old adage give the public what it wants and it will respond. This Maier and Pattison have done for years. They have given unexcelled two-piano recitals, and they lived up to their exalted reputation by playing a remarkably well built program in a manner that left nothing to be desired. Due to many other concerts this reviewer heard only the first number, the Overture to the Magic Flute of Mozart, arranged by Busoni, which was played with such enthusiasm, such beauty of tone, such unity of thought as to arouse the

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audience from the first to a high pitch of enthusiasm, and from reliable sources it was learned that the further the recital progressed, the more vociferous were the plaudits.

LA ARGENTINA

Another artist who can be depended upon to fill a theater is La Argentina, who again crowded the Studebaker Theater for her fourth recital of the season on January 26. At this, her last program of the season, La Argentina programmed dances in which she had not before appeared in Chicago.

HAROLD SAMUEL

If the recital halls in Chicago were to be filled with local musicians, no living recitalist could expect a house. Chicago musicians are different from those encountered throughout the country inasmuch as very few take advantage of such opportunity as afforded by Harold Samuel, a specialist who often programs the works of one composer. This was the case on January 26, when a complete Bach program was presented by the noted English pianist. The house was large, to be sure, but we saw but few professional pianists and teachers who might have learned a great deal of how Bach should be performed by hearing Samuel. This criticism of our local musicians will serve instead of a review of the concert. A man who plays Bach as Harold Samuel does should draw en masse to his recital piano teachers as well as their students and the general public.

THE CIVIC ORCHESTRA

So marked is the progress made by the Civic Orchestra that the program they offered under the leadership of Conductor Eric DeLamarter on January 26, at Orchestra Hall, marked a new epoch in the history of this young symphonic organization. Eric DeLamarter had well trained his forces and the talented conductor showed that he is a disciplinarian par excellence—one who demands results and knows how to obtain them. DeLamarter is in that category of fine conductors who respect the wishes of a composer, who interpret them faithfully and intelligently and who do not believe in theatrical effects to gain the favor of the public.

The soloist of the day was Florence Kirsch, another example of the Howard Wells method of piano playing. This young lady made quite a stir by her playing of the Allegro Moderato from Grieg's Concerto. Miss Kirsch is not a showy player. Her technic is impeccable, her musical intelligence clearly apparent, and to those qualities must be added a velvety touch, ten strong fingers, fine rhythm, and a feminine delicacy that blended well with the strength displayed in fortissimo passages. The orchestra distinguished itself again in giving the soloist excellent accompaniments. Orchestra, conductor and soloist were warmly applauded.

WILLIAM GREEN WITH CHICAGO COLLEGE OF MUSIC

The Chicago College of Music recently announced the engagement of William Green, operatic tenor, as a member of its faculty. Mr. Green, who will teach voice and opera repertory, studied in Italy for five years under several masters. He was a former member of the Aborn and San Carlo opera companies, with which he toured the country for several seasons.

SYMPHONY PLAYS DELAMARTER'S SUITE

Both as conductor and as composer Eric DeLamarter came in for much success at the Chicago Symphony's Tuesday afternoon concert of January 28. Our efficient assistant conductor directed a program which comprised the Tschaikowsky Fifth Symphony, Strauss' Till Eulenspiegel and his own suite from his music to The Betrothal, in a manner which reflected the routined conductor, the thorough musician and the gifted leader. At all times he had his forces well in hand and his every demand had ready response.

DeLamarter's incidental music to Maeterlinck's play is charmingly melodious, rhythmically sprightly and effectively clear as to definition. Such enjoyable music should be programmed often.

AMERICAN CONSERVATORY NOTES

Gail Martin Haake, director of the Class Piano Department, is this week giving an intensive training course in Piano Class Methods in the Mary Ruth Jesse piano studios in Webster Groves (St. Louis) Mo. Next week Mrs. Haake will appear on the program at the State Music Teachers convention in Emporia, Kas.

Allen Spencer appeared in piano recitals at the Academy of Our Lady, Chicago, Janu-

ary 9 and at Kemper Hall, Kenosha, Wis., on January 18.

Marguerite Kelpsch-Ullmann of the piano faculty presented her pupils in recital in the Studio Theater on January 29.

Voice pupils of Esther Goodwin and piano pupils of Fern Weaver, of the American Conservatory faculty, were heard in recital in Conservatory Hall on January 27.

Marion and Mildred Hegenberger (Hegenberger Twins, piano and violin) pupils of Heniot Levy and Scott Willits, presented a program at the annual meeting of the Senior and Junior members of the Glenola Club in the Rogers Park Hotel on January 28.

GORDON CAMPBELL STUDIO NOTES

One of Gordon Campbell's busiest students is Evelyn Ewert, soprano, who has recently made the following appearances: January 4, soloist at the wedding reception of Mr. and Mrs. Arthur Beckley at Belmont Hotel; January 20, program of songs by Gena Branscombe and Phyllis Fergus for Illinois Day at North End Club; January 21, first assembly of Friends of the Chicago Junior School, Inc., at Hotel Sovereign.

Gordon Campbell assisted Stanley Lichtenstein at his Chicago recital at Kimball Hall on January 15, supplying accompaniments that were outstandingly excellent.

WELLS STUDENTS PLAY WITH ORCHESTRA

Howard Wells had the distinction of having two of his students appear with orchestra this past week. On January 23, Pauline Manchester played the Saint-Saens C minor concerto with the Chicago Symphony Orchestra under Frederick Stock, at the popular concert at Orchestra Hall, having won this honor in the recent contest conducted by the Society of American Musicians.

On January 26, Florence Kirsch, a fourteen year old pianist who has been under Mr. Wells' guidance for the past five years, played the first movement of the Grieg concerto with the Civic Orchestra under Eric DeLamarter at Orchestra Hall. She recently appeared as soloist with the MacDowell Club orchestra in Milwaukee, and as a result will give a recital in Milwaukee on February 22 at the St. Johns Auditorium.

Another young artist from the Wells Studio is George Seaberg, who recently appeared at the Vista del Lago Club, the Catholic Woman's Club in Winnetka and at Zeisler Hall in the Woman's Club Building.

CHICAGO MUSICAL COLLEGE ACTIVITIES

Mildred Blumenthal, pianist, pupil of Mildred Powers, was the artist on the occasion of the recent commencement exercises at the John Marshall High School.

Gerome Gumbiner, eight year old violinist, pupil of Max Fischel, appeared in recital at the Covenant Club on January 24.

Moissaye Boguslawski, of the piano faculty, has just returned from a concert tour under the auspices of the Civic Concert Service. He is also booked for number of recitals to be fulfilled in the near future.

Carl D. Kinsey, president of the college, and Mrs. Kinsey, secretary of the College, will leave for a brief holiday in Florida on February 8.

Olin Bowen, artist pupil of Arch Bailey, sang before the American Guild of Organists at the Oak Park Congregational Church on January 29.

The Chicago Symphony Orchestra, Leon Sametini, director, was heard at Central Theater on January 26, in the Magic Flute Overture and G minor Symphony of Mozart. Lawrence Beste's Suite, From the Park, and the Military March from Saint-Saens' Algerian Suite. The soloists were Alex Pevner, student of Leon Sametini, who played the Lalo F minor Violin Concerto, and Willie Goldsmith, student of Rudolph Ganz, who gave the D minor piano concerto of Saint-Saens. Mr. Beste, whose suite was played by the orchestra, is a student in composition of Wesley LaViolette.

BRILLIANT-LIVEN MUSIC SCHOOL

Among the most successful teachers in Chicago may be counted Michael and Sophia Brilliant-Liven, who have large classes in violin and piano at the Brilliant-Liven Music School, from which emanate many gifted and well trained pupils. Many of Mme. Brilliant-Liven's piano students have won competition prizes. Prominent among these is Miriam Mesirow, winner in the Greater Chicago Piano Playing Contest, who will appear as soloist with the Peoples Symphony Orchestra in February. Another artist-pupil, Ethel Shapiro will make her debut in recital in March.

During the course of a season the Brilliant-Livens present their pupils in many recitals, bringing forth many talented students who show the results of the excellent training received under their efficient tutorage. Another of these will take place on February 16, at Zeisler Hall at the Chicago Woman's Club, when some twenty pupils will furnish the program.

SYMPHONY PROGRAM

First performance was given to a symphony in B minor by Kurt Atterberg at the Chicago Symphony concert of January 31 and February 1. Written sometime ago, the symphony may sound old-fashioned to ultra-modernists because it contains beautiful sus-

tained melody, clarity and harmony. In places it sounded somewhat thick in instrumentation, but its strong melodic line offsets this fault, which is probably due to over-orchestration.

Other numbers included the Haffner Serenade of Mozart, and Wagner excerpts—Siegfried Idyl, Voices of the Forest, selections from the third act of Siegfried.

COLUMBIA SCHOOL OF MUSIC NOTES

The Morgan Park branch of the School gave a students recital on February 1 at the home of Mrs. F. C. Wibley in Morgan Park. The teachers represented on the program were Marie Briel, Genevieve Davison and Winifred Jones.

Walter Spry, who for several years has conducted a master class at the State College at Montevallo, Ala., has been re-engaged for this summer, and it is interesting to note that a master class in violin playing will also be given by Aldo Del Missier.

The Evanston Branch of the School will move on May 1 to large and commodious quarters at 845 Chicago Avenue. The teachers in this branch in the piano department include Walter Spry, Phyllis Kellogg White, Francina Ryder, Evelyn Goetz, Pauline Anderson and Minnie Mansfield. In the violin department—Phyllis Gaylord Becker and voice department, Grace Parmenter, soprano.

The Columbia School choral concert, under the direction of Louise St. John Westervelt, has been arranged for March 20 and will be given in the Auditorium of the Chicago Woman's Club building. The soloist will be Jurien Hoekstra, baritone. The ticket sale will be in charge of Mu Iota Chapter of Mu Phi Epsilon and Alpha Epsilon Chapter of Sigma Alpha Iota, and the entire proceeds will be used for the benefit of the Georgia Nettles Herlocker Memorial Fund and the Mabel Lee fund.

RENE DEVRIES

Oneigin's Coast-to-Coast Tour

The itinerary for Sigrid Oneigin, as arranged by the Metropolitan Musical Bureau, from January 11 until April 10 inclusive, shows how busy a successful artist can be.

Briefly the tour is as follows: (Dates already fulfilled) January 10, Washington;

13, Bagby Musicale, New York; 14, Poughkeepsie; 16, Troy, New York; 19, Hartford, Conn.; 20, Buffalo; 23, Toronto; 24, Rochester; 26, New York recital at Town Hall; 28, Grand Rapids, Mich.; 30 and 31, Detroit, Mich.; February 3, Winnipeg; 5, Minneapolis; 7, Columbus; (Future dates) February 10, Milwaukee; 12, Pittsburgh; 14, Cleveland; 17, Lancaster, Pa.; 19, Harrisburg, Pa.; 21, St. Louis; 25, Pasadena, Cal.; 26, San Diego; 28, Santa Barbara; March 1, Palo Alto; 3, Redlands, Cal.; 4, Los Angeles; 6, Fresno; 7, San Francisco; 10, Portland; 11, Tacoma; 13, Spokane; 17, Stockton, Cal.; 18, Oakland, Cal.; 26, Boston, Mass.; 27, Princeton University; 30, broadcasting from New York, Atwater Kent Hour; April 1, Akron, Ohio; 3, Allentown, Pa.; 8, Springfield, Mass.; 9, Wellesley, Mass.; 10, East Orange, N. J.

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Clevelanders Enjoy Visiting Artists

Yehudi Menuhin, London String Quartet and Others Play to Large Audiences

CLEVELAND, OHIO.—Yehudi Menuhin returned with added virtuosity to play a recital under the aegis of Mrs. Prentiss Hughes at the New Music Hall. Yehudi's art has ripened considerably since he was last heard in this city, and, astounding as it was then, it passes all understanding in its present state. His program, accompanied by Herbert Diesen, made no concessions to popular taste but kept to the classical rigors of Beethoven's Sonatas in C, the Bach Sonata in C major for violin alone, the unfamiliar (in these parts, at least) Dvorak Concerto in A minor, and a short group consisting of Ernest Bloch's Baal Shem, Siciliano and Rigaudon by Francoeur-Kreisler, and the Wieniawski Scherzo and Tarantelle.

The London String Quartet, in the ballroom of the Wade Park Manor in the Cleveland Chamber Music Society's series, held faithfully to the old school and offered Haydn's quartet in D, Beethoven's C major quartet, and Schumann's quartet in A.

A Beethoven program was presented at the Museum of Art by the Cleveland Woodwind Ensemble (Philip Kirchner, oboe; Wyert Moor, flute; Henry Le Roy, clarinet; Gaston Duhamel, bassoon; Isadore Berv, French horn, and Carl Young at the piano). The selections chosen by the leader, Mr. Kirchner, were the Sextet in E flat, arranged in quintet form, the Trio in G for flute, clarinet and English horn, and the quintet, op. 16, for piano, oboe, clarinet, horn and bassoon. None of these had been played before in Cleveland.

Severin Eisenberger, Viennese pianist, now living in Cleveland, gave an interesting recital at the Women's City Club, playing the Brahms F minor sonata, a group of Chopin, and ending with a modern group consisting of Prokofieff's Prelude, the Scriabine Prelude for the left hand, an Adagio by Tivio Kuula, and the Strauss-Tausig Butterfly Waltz.

The Cleveland Civic Opera Foundation is the newest development in the musical life of the city. This foundation was incorporated "for the purpose of encouraging, promoting and developing operatic and other musical and dramatic arts and sciences, together with the presentation of productions." Using the Cleveland Opera Guild as a nucleus around which to build, the Civic Opera Foundation presented this organization in Victor Herbert's Fortune Teller at the Hanna Theater and plans a season of grand opera at the New Music Hall next November with local singers and imported stars. E. C.

Dayton Choir Pleases Philadelphia Audience

The Dayton Westminster Choir was presented in its only Philadelphia concert of this season on January 27, at the Metropolitan Opera House in that city, by Eleanor E. Hamilton. The splendid reputation of this choral group may be ascertained from the fact that an audience of over 2,000 (more than three thousand tickets had been sold) braved the inclement weather to hear the program of classic and religious selections given under the direction of John Finley Williamson.

In its opening numbers, by Orlando Gibbons, von Herzenberg and Bach, this a capella group achieved splendid artistic heights which it maintained throughout the remaining three parts of the program. The voices were in perfect accord at all times, carefully and easily following the inspired and inspiring direction of Mr. Williamson, and with its rich, sonorous tonal quality and sincere attention to the details of the

music, the choir was able to produce beautiful color effects. A particularly charming number was The Song of Mary from the Spanish of Vega by Albert Kranz, to arrangement by C. G. Fischer, in which the chorus effectively hummed a delicate accompaniment to a soprano solo sung by Lucille Baker. Miss Baker also was soloist in the premiere performance of Come Hither, Ye Faithful, a new composition by a Philadelphian, Frances McCollin. The remainder of the program consisted of numbers by Liszt, Christiansen, da Palestrina and H. K. Andrews; two negro spirituals, and the English adaptations of N. Lindsay Norden and Harvey Gaul to numbers by Tschesnokoff and Kopolyoff.

The audience exhibited its appreciation of the high artistic standard of this choral organization and of the music.

The following evening, January 28, Miss Hamilton presented the Dayton Westminster Choir in concert in Wilmington, Del.

Barra's Success on Coast

Gennaro Barra, who was one of the leading tenors of the San Francisco and Los Angeles opera companies, has been singing with the Columbia Grand Opera Company, having been engaged for twenty weeks. His outstanding successes have been in Andrea



GENNARO BARRA

Chenier, Carmen, Zaza, Cavalleria Rusticana and Traviata.

Carl Bronson, in the Los Angeles Herald, commented in part: "But Barra was one of the best Cheniers that has stepped the boards for a long span of years, and as a matter of fact brought to light much within the role that has been heretofore hidden. There was nothing wanting as to voice, for his seemingly unlimited range and equality of timbre left a long-to-be-remembered impression on the minds of those who love consistent singing according to the best traditions."

Havrah Hubbard, in the San Diego Union, was likewise most complimentary: "His voice is a full-throated lyric tenor well produced and under good control. The music of Chenier lies well for him and he brought to it excellent appreciation for its upward-swinging, impassioned poetic nature." Redfern Mason, writing about Barra's Don Jose, said: "His Don Jose was the best thing he has yet given us. And the audience was delighted."

His Milo in Zaza created a fine impression. Carl Bronson was of this opinion: "Barra offered moments of real brilliance, with a tenor voice of exceptional quality and acting which accompanied it with many real graces. He certainly is equipped with much beyond the usual ordinary make-up of grand opera tenors and a brilliant future seems inevitable."

Isabel Morse Jones wrote: "Gennaro Barra, the personable Italian who has ap-

peared here many times recently in opera, sang the part well. He was in good voice and his acting was convincing."

Philharmonic Concerts Series Itinerary

James E. Devoe, of Detroit, Mich., manager of Philharmonic Concerts, announces the following musical events for the balance of the musical season, as well as those for last month under the direction of Philharmonic Management: January 20, Gigli, tenor, Massey Music Hall, Toronto; 20, Yehudi Menuhin, violinist, with Detroit Symphony Orchestra in Philharmonic series at Masonic Temple, Detroit; 22, Gigli, tenor, New Music Hall, Cleveland; 27, 28, 29, German Grand Opera Co., Orchestra Hall, Detroit; 29, John Charles Thomas, baritone, Armory, Grand Rapids; 31, John Charles Thomas, baritone, and Elisabeth Rethberg, soprano, joint recital, Masonic Auditorium; February 3, John Charles Thomas, baritone, Prudential Auditorium, Lansing; 5, John Charles Thomas, baritone, and Elisabeth Rethberg, soprano, joint recital, Consistory Auditorium, Buffalo; 11, Geraldine Farrar, soprano, Masonic Auditorium, Detroit; 14, Segovia, guitarist, Orchestra Hall, Detroit; 14, Sigrid Onegin, contralto, New Music Hall, Cleveland; 21, Richard Crooks, tenor, Orchestra Hall, Detroit; 24, Anna Case, soprano, High School Auditorium, Kalamazoo; 26, Detroit Symphony Orchestra, Anna Case, soloist, Palace Theater, Flint; March 17, Rosa Ponselle, New Music Hall, Cleveland; 25, Sergei Rachmaninoff, pianist, Masonic Auditorium, Detroit; February 27, Sergei Rachmaninoff, pianist, Consistory Auditorium, Buffalo.

January Piano Class Normal Session Completed

The January Normal Training class, conducted by Addie Yeargain Hall, completed the prescribed course on January 31. Lecturers who addressed the group, and their subjects, follow: M. Teresa Armitage, Martocone; Flag Rossman, Pre School Music; Dorothy Gaynor Blecke, Modern Materials; C. M. Tremaine, Piano Classes for the Private Teacher; Paul Kempf, Both Sides of the Question; Osborne McConathy, Piano Classes in the Public Schools; Franklin Dunham, Value of Radio in advancing piano lessons; Richard McClanahan on Matthay Technique.

This month's Normal Class begins on February 17 and will present the usual composite

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training, introducing all the essential requirements of the qualified class piano teacher.

Guilmant Organ School Presents Dr. Terry

The Alumni Association of the Guilmant Organ School held a reception on January 30 at the First Presbyterian Church to meet Prof. C. Sanford Terry and to hear him lecture upon the subject of Bach. Dr. Terry is professor of history at Aberdeen University. He has been in America three weeks giving lectures under the auspices of the Oxford University Press. Accompanied by Duncan MacKenzie of the Oxford University Press, he went as far West as Minneapolis, giving five lectures a week.

Dr. Terry is one of the world's leading authorities upon the subject of Bach's chorales, and his lecture had this for its subject. He gave an extraordinary amount of statistical detail concerning the chorales, and made the particular point of explaining that Bach never wrote church music merely in the sense of a composer exercising his skill in this domain. Bach was so deeply religious that his compositions to sacred text was of the nature of an act of personal devotion.

This point was brought out by Dr. Terry vividly and sheds a new light for most of us upon the subject of the hymn tunes that were written by Bach. Bach lived in days when hymn singing in the churches was passing through its greatest period of growth. He wrote a great number of chorales, as well as elaborate organ studies of choral melodies. He took far more than ordinary care in the harmonization of hymn tunes, and used them frequently in his cantatas, and Dr. Terry said that it was probable that the congregation took part in the singing of the melody.

Amy Ellerman illustrated the chorales after the lecture, accompanied by Dr. William C. Carl.

Hess' American Tour Postponed

Concert Direction Annie Friedberg announces that, owing to the severe illness of her mother, Myra Hess has had to postpone her American tour until next season. During 1930-31 the pianist will be here from November until May.

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Branscombe Conducts Own Compositions With Chicago Women's Symphony

Composer Entertained Musically and Socially.

The recent visit to Chicago of Gena Branscombe, who began her career in that city, was an outstanding musical and social event there. The occasion for her visit was the concert on January 8 by the Women's Symphony Orchestra, the second half of the program being devoted entirely to compositions of Miss Branscombe, conducted by the composer. These works included *The Dancer of Fjaard*, a cantata for women's voices and chamber orchestra (in which the orchestra was assisted by the Lakeview Musical Club Chorus); the trio, *On Over the Water*, from the choral drama, *Pilgrims of Destiny*, and a symphonic suite, for orchestra and tenor voice entitled *Quebec*.

"All these works," said Maurice Rosenfeld in the Chicago Daily News, "disclosed Miss Branscombe to be an adroit artist and musician as to instrumental combination and blending, as to contrapuntal and harmonic construction of thematic material and substance, and gifted in the creation of musical and melodious fundamentals." Mr. Rosenfeld also declared that she undertook to give the orchestra and choral bodies terse and clear indications of her intentions as conductor, scoring a favorable success.

Herman Devries headlined his review, "Gena Branscombe Thrills Many Old Friends." In his opinion, her success is the fruit of her simplicity and spontaneity, and her choral works are more eloquently the mirror of her talents. In *The Dancer of Fjaard*, for instance, Mr. Devries points out, "Miss Branscombe shows considerable ingenuity in the blending of voices and ob-

tains euphonious effects without the strain, self-consciousness and affectation of the average modern composer, who disguises lack of melodic invention in a maze of cacophony and dissonance." According to Glenn Dillard Gunn in the Herald and Examiner, her music shows "expert technic and exceptional facility," and is "tuneful, graceful, not too serious, but redeemed from triviality by its workmanship," and Edward Moore stated in the Daily Tribune that she proved herself in her compositions as good a poet as she is a musician, that her music and the excellent playing of the orchestra were both causes for liberal applause by the large audience.

During her stay in Chicago, Miss Branscombe was extensively entertained by many socially prominent people and by numerous musical organizations. She was the guest of Mr. and Mrs. Thatcher Hoyt. Her hostess gave a large tea and reception at her home in honor of Miss Branscombe, and others who entertained her were Mrs. Americus Callahan, Mrs. John Hardin, Mrs. Frederick W. Upham and Mrs. E. R. Litsinger. After her appearance with the orchestra, the composer was the guest of the Altrusa Club; the Cordon Club gave a dinner in her honor; the Chicago Musical College which she attended, held a large reception for her, and she also was guest of honor at a luncheon at the Auditorium Hotel given by the Society of American Musicians, the Chicago chapter of the International Society for Contemporary Music, and the Chicago chapter of Pro Musica, Inc.

Sixteenth Week at Metropolitan

Carmen will open the sixteenth week of the Metropolitan Opera season next Monday evening, with Jeritza, Guilford, Doninelli, Flexer, Martinelli, Pinza, D'Angelo, Picco, Bada and Cehanovsky. Miss Galli and Mr. Bonfiglio will dance and Mr. Hasselmans will conduct.

Other operas of the sixteenth week will be: Romeo et Juliette, special matinee on Wednesday, with DeLuca, Swarthout, Wakefield, Johnson, DeLuca, Ludikar, Didur, Ananian, Gustafson, Picco, Bada, Altglass, and Hasselmans conducting; Aida, Wednesday evening, with Mueller, Matzenauer, Doninelli, Martinelli, Danise, Pinza, Macpherson, Paltrinieri, Miss DeLeporte dancing and Mr. Serafini conducting; Lohengrin, Thursday afternoon, second of the Wagner Cycle Series, with Jeritza, Ohms, Kirchhoff, Schorr, Bohnen, Cehanovsky, and Bodanzky conducting; Faust, Thursday evening, with Fleischer, Swarthout, Wakefield, Antonin Trantoul (debut), Danise, Rothier, Ananian, and Hasselmans conducting; Die Walkure, Friday evening, with Kappel, Stuckgold, Branzell, Manski, Fleischer, Wells, Flexer, Telva, Carroll, Bourskaya, Wakefield, Kirchhoff, Whitehill, Gustafson, and Bodanzky conducting; Traviata, Saturday matinee, with Bori, Egner, Falco, Jagel, DeLuca, Ananian, Bada, Gandolfi, Picco, Misses Galli, DeLeporte and Mr. Bonfiglio, dancers, and Serafini conducting; Madama Butterfly, Saturday night, with Mueller, Bourskaya, Wells, Tokatyan, Scotti, Malatesta, Gustafson, D'Angelo, Paltrinieri, and Bellezza conducting.

At next Sunday night's Grand Concert, for the benefit of the Metropolitan Opera Company Emergency Fund, Moore, Vettori, Ryan, Martinelli, Tokatyan, Windheim, Basiola and Rothier will sing, and Pelletier will conduct.

Shelton in Second New York Recital

Edgar Shelton, young American pianist, who gave a New York recital at the beginning of the season in October, will be heard

again in Town Hall on Wednesday evening, February 19, when he will present an entirely new program. After this recital and an appearance with the St. Louis Symphony Orchestra, Mr. Shelton will return to Europe for another concert tour abroad.

German Stars Return for Chicago Opera

When Frida Leider, soprano, and Theodore Strack, new German tenor of the Chicago Civic Opera Company, came here for the opera season, they were photographed



FRIDA LEIDER AND THEODORE STRACK
on board the SS. Olympic.

on board the S. S. Olympic. During the trip over they had time to rehearse *Tristan* and *Isolde*, in which they have since triumphed at the new opera house and in which they will be heard at the Metropolitan Opera House in Boston with the Chicago company.

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Mme. Leider has been re-engaged for her third consecutive season with the company, and, at the close of the present season, will go to London to sing again at Covent Garden, where she has long been a favorite.

Renowned Artists Studying With Bachner

Heinrich Schlusnus, leading baritone of the Berlin State Opera, Unter den Linden, has just completed a concert tour of Germany. He sang thirty-four concerts in two months to sold-out houses, under present conditions in Germany a record which is phenomenal. His two Berlin concert appearances, one of the Philharmonic (seating 2500) and the other at the Scala (seating 4,000), were also completely sold out. Schlusnus is singing again at the opera.

Regarding Michael Bohnen, who worked daily with Bachner before his return to America to appear again at the Metropolitan Opera, the Berlin press wrote in terms of the highest praise of the exceptionally fine condition of his voice.

Gitta Alpar, coloratura soprano of the State Opera, Berlin, who also has been studying with Bachner this season, was engaged to sing the role of Rosalina in *Giordano's Il Re* at the Teatro alla Scala in Milan, a role which she created in Berlin this season.

Dedication of St. Patrick's Organ

Catholics and non-Catholics throughout the country will be interested in the dedication of the new St. Patrick's Cathedral organ on February 11. Church dignitaries from all parts of the country are expected to come to New York for the colorful ceremony. The program includes the Solemn Blessing of the Organ by His Eminence, Cardinal Archbishop Hayes, and the Processional Hymn to St. Cecilia sung by the great choir to the accompaniment of the chancel organ which was dedicated a year ago. Pietro Yon, organist of the cathedral, will then take his place at the four manual console in the gallery and play a group of compositions embracing old and modern classics. A symphony orchestra will also accompany Mr. Yon in presenting his impressive Concerto Gregoriano. Giuseppe Danise will be the soloist of the evening.

Repertory of Chicago Opera in Boston

The repertory of the Chicago Civic Opera Company's Boston engagement, which began on February 3 with *Die Walkure*, was announced as follows: February 4, *Aida*; 5, *Faust*; 6, *Tristan and Isolde*; 7, *Louise*; 8 (Matinee), *Rosenkavalier*, (evening) *Rigoletto*; 10, *Thais*; 11, *Carmen*; 12, *Traviata*; 13, *Pelleas and Melisande*; 14, *Fidelio*; 15 (matinee) *Jongleur*, (evening) *Il Trovatore*.

Following the close of the two weeks' season in the Hub City, the company will visit Detroit, Columbus, Louisville, Jackson, Tenn.; New Orleans, Memphis, Shreveport, Dallas, San Antonio, Houston, Tulsa, Wichita, Lincoln, Minneapolis, Des Moines and Omaha.

German Opera Here in April

S. Hurok, managing director of the German Grand Opera Company, announces that this organization, which is enjoying notable success in operatic circles throughout the country, will positively give a New York en-

TUESDAY EVENING FEBRUARY 25

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gagement at the conclusion of its cross-country tour.

The company is booked for Chicago, St. Paul, Kansas City, Indianapolis, Houston, Phoenix, Los Angeles, San Francisco and Denver. It is expected that the company will return to New York about the middle of next April, and Mr. Hurok plans to present a two weeks' engagement here.

Arthur Fiedler to Conduct "Pops."

Word comes from Boston that Arthur Fiedler is to be conductor of the "Pop" concerts next spring. Mr. Fiedler is well known, having conducted the Esplanade concerts last summer and the Cecilia Society Chorus, as well as numerous chamber concerts. He is a pianist and violinist, and plays the viola in the Boston Symphony Orchestra. This will be the forty-fifth season of the Pop concerts. It will begin May 7 and last for nine weeks. Mr. Fiedler is the first Bostonian to be engaged to conduct the "Pops." He is the son of Emmanuel Fiedler, for many years a violinist in the Boston Symphony Orchestra, and one of the original members of the Kneisel Quartet.

\$15,000 for MacDowell Fund

As a result of the Musicians' Gambol, which took place recently at Carnegie Hall, for the benefit of the MacDowell Association, a check for \$15,036.96 was forwarded to the MacDowell Treasury from Ernest Schelling, chairman of the entertainment. This represented the net profits of the Gambol.

Rethberg Sings Buchanan Songs

Elisabeth Rethberg introduced a new song by Annabel Morris Buchanan, known as *In a Garden of Dreams*, and dedicated to Mme. Rethberg, when she sang recently for the Atwater Kent Hour. The soprano will also include it on her program in Syracuse when she appears there on February 10.

Thayer on Coast Till Fall

Donald Thayer's work on the Pacific Coast, under the direction of L. E. Behymer, is meeting with great favor. He is heavily booked into the summer and will remain there until the fall, a New York recital being scheduled for Town Hall on October 26.

Ponselle Accorded Ovation at Her Final Metropolitan Performance

Sings Norma and Is Given an Unusual Demonstration—Also Scores in Gioconda with Branzell, Telva, Lauri-Volpi and Danise—Elizabeth Ohms Brilliantly Substitutes for Kappel in Fidelio—Jeritza and Martinelli Superb in Carmen—Corona Scores Success in Andrea Chenier—Stuckgold Sings Elizabeth in Tannhäuser and Is Well Received.

LA GIOCONDA, JANUARY 27

The fashionable Monday night audience was regaled with an excellent performance (the season's fourth) of *La Gioconda*, with Rosa Ponselle, Karin Branzell, Marion Telva, Giacomo Lauri-Volpi and Giuseppe Danise in the cast.

Ponselle, singing her last but one performance this season, received unbounded applause, especially after her magnificent rendition of the *Suicidio*. What a voice, what style! Lauri-Volpi brought down the house with the singing of the popular aria *Cielo e Mer*. The tenor was taking his leave for the season and the public enthusiastically recalled him time and time again. He was in splendid voice. Lauri-Volpi now goes to Milan for the revival of Rossini's *William Tell* at *La Scala*.

Karin Branzell and Marion Telva were the *Laura* and *La Cieca*, respectively. They gave to their roles all that could be desired vocally and historically. Giuseppe Danise, a powerful *Barnaba*, received ovations after the aria *O Monumento* and the famous *barcarolle*. His voluminous, richly colored voice was excellent. Tancredi Pasero, the *Alvise*, proved again a valuable acquisition to the company. Smaller roles were in the capable hands of Alfredo Gandolfi, Giordano Paliarini, Arnold Gabor and Louis d'Angelo. Tullio Serafin was the conductor and demonstrated his technical mastery and command of his orchestra.

FIDELIO, JANUARY 29

Beethoven's only operatic offspring, *Fidelio*, was restored to the Metropolitan rep-

ertory on Wednesday evening, with the identical cast of 1928, excepting that Elisabeth Ohms appeared in the title role, substituting on one day's notice for Gertrude Kappel, indisposed.

To artists of the stature of Mme. Ohms a hurried assignment to an important role causes no trepidation. The role is almost bound to be an integral part of her regular repertory, and the requisite amount of study and preparation has long before been accomplished. Thus it was that the *Leonore* of the evening was a finished performance both from a vocal and from a dramatic standpoint. Her opulent middle and lower registers were in grateful evidence and she held her audience completely by her intensity and fervor. Demonstrative applause was her portion, especially after the great "Abscheulicher" aria.

Rudolph Laubenthal, in excellent voice, and bringing to bear all his intimate knowledge of such roles, was an admirable *Floristan* and the same meed of praise is due Michael Bohnen for his impersonation of *Rocco*, the jail-keeper. Friedrich Schorr's resonant and colorful voice was heard at its best in the role of *Don Pizarro*, and Gustav Schuetzendorf made the most of the brief part of *Don Fernando*. George Meader's characterization of the lovesick turnkey was up to his well-known histrionic ability. Editha Fleischer's lovely voice and charming personality were much appreciated in her *Marzelline*.

Mr. Bodanzky gave a musicianly and loving reading of the score and earned salvos

of applause for his projection of the great *Leonore* III overture.

CARMEN, JANUARY 30

A spirited, vivid performance of *Carmen* was given on Thursday evening, with Jeritza and Martinelli in splendid voice and realistically enacting their parts. Nanette Guilford as *Micaela* was in capital voice, and equally effective was Ezio Pinza as *Escamillo*. The rest of the familiar cast included Mmes. Doninelli and Flexer and Messrs. Picco, Bada, d'Angelo and Cehanovsky. Mr. Hasselmans conducted.

NORMA, JANUARY 31

Rosa Ponselle was given a wonderful farewell reception on Friday evening when she reappeared in *Norma*. In glorious voice, Miss Ponselle ended the season (except for Sunday night concert appearance), magnificently. Since her sensational revival of the role two seasons ago, the particular opera has been associated only with Rosa Ponselle—and justly so. Her acting, on this occasion, was as impressive as her singing. After each aria she was enthusiastically applauded and at the close of the opera, responded to more than a dozen recalls, finally making a charming little speech. What a valuable asset this natural young genius is to any company!

Miss Ponselle seemed to spur the other singers on to give of their best. Never has Marion Telva as *Adalgisa*, been heard to better advantage. Her gorgeous voice, in its richness and beauty, was finely handled and the duet between Miss Telva and Miss Ponselle was one of the high lights of the evening. Excellent, too, was Frederick Jagel as *Pollione*, a role which he may count among his best vocally. Pasero, the archdruid, was in good voice and added to the general pleasure of the performance. Tullio Serafin conducted and brought out the full beauties of the score.

(Continued on page 40)

Chicago Civic Opera Opens in Boston

Leider, Olszewska, Kipnis in Notable Walküre—Egon Pollak Conducts . . . Impressive Performance

Starting a two weeks' season at the Boston Opera House the Chicago Civic Opera Company gave a notable performance of Wagner's *Walküre* on the evening of February 3. A large and enthusiastic audience applauded the best that Chicago has to give in German opera and placed the seal of approval upon Egon Pollak, a conductor new to America.

In the cast were Frida Leider, Brünnhilde; Alexander Kipnis, Wotan; Maria Olszewska, Fricka; Eva Turner, Sieglinde; Theodore Strack, Siegmund; Edouard Coteuil, Hunding.

Mme. Leider, who, during the Chicago season just ended, took that city by storm with her magnificent portrayals of Wagnerian heroines, was in the best of voice, which means that she was able to intone the majestic phrases allotted to the heroic Amazon in a manner that Boston will not soon forget; her impassioned acting was irresistible. The famous call of the Valkyries, as delivered by her, "stopped the performance" for the better part of a minute.

Mme. Olszewska brought to the usually gloomy part of Fricka a dramatic force and a temperamental warmth that made the role one of the outstanding features of the performance. Her richly colored, voluminous voice seemed to know no limit in its capacity for expressiveness. Her splendid work was greatly appreciated.

Mr. Kipnis, well known to New York audiences, gave his usual impressive and amply voiced Wotan. Here is a singer who is thoroughly versed in Wagnerian lore and tradition, and he can always be depended upon to give a performance absolutely up to standard. His "Farewell" was most impressive and stirred his listeners deeply.

Of Mr. Pollak it can be said that he is one of the most satisfactory Wagner conductors America has heard in years. With a musician of his quality, thorough knowledge of the score and the possibilities of the orchestra go without saying. But what is a distinguishing characteristic with him is a sweep and breadth in delivery and an impassioned conception in presenting such a music drama as *Die Walküre* which stamps him as an ideal Wagnerian conductor. Chicago is fortunate in having won such an addition to her conductorial lights.

D. P. L.

Gloria Caruso Loses Court Decision

The Court of Errors and Appeals of New Jersey has reversed the decision of Chancellor Edwin R. Walker, who held that Gloria Caruso, daughter of the late Enrico



ROSA PONSELLE.

a new sketch by Vianora. Miss Ponselle really had two farewells for the season last week: Friday night when she sang *Norma* for the last time until next year and again at Sunday night's concert, when she was again applauded long and rapturously. Miss Ponselle now goes on a well booked concert tour before joining the company for its Spring tour. Her performances this season, although belated on account of illness, have found the singer in better voice than ever before.

Lawrence Tibbett Achieves

Brilliant Success on Screen

Metropolitan Opera Baritone, in *The Rogue Song*, Proves a Fairbanks and John Barrymore in One, and With a Voice.

Metro-Goldwyn-Mayer may claim the honor of having under contract one who will probably be considered the greatest screen sensation of the year—and he is none other than Lawrence Tibbett, Metropolitan Opera baritone. After New York's interest had been aroused to a considerable pitch, *The Rogue Song* was given a most auspicious premiere at the Astor Theater on Tuesday



LAWRENCE TIBBETT.
as he appears in *The Rogue Song*

evening, January 28, with many of Mr. Tibbett's colleagues in the audience, among them Rosa Ponselle, Elisabeth Rethberg, Mme. Galli-Curci, Marion Telva, and others.

Let it be said from the start that Tibbett was a sensation. The all-talking picture in technicolor, regardless of the fine surrounding cast and the direction of Lionel Barrymore, is Lawrence Tibbett.

True, there have been other, older and more experienced world stars in excerpts from their favorite operas—some of them very good and some poor—but Mr. Tibbett,

through his singing and acting in the all-singing picture, *The Rogue Song*, has created a new record. Such glorious singing as he does in this picture has to be heard to be fully appreciated. The picture is based on the Franz Lehár operetta, *Gypsy Love*, with music by Lehár and Herbert Stothart, and lyrics by Clifford Grey.

His voice is magnificent—full, clear and resonant. He sings with a verve and thrill that, at the premiere, won the discriminative audience to a person. Even the skeptical tenors and baritones who had gone "to be shown" were swept off their feet, and turned wildly enthusiastic. Tibbett's acting was matched only by his singing. What a really glorious piece of work he did in the flogging scene, where, as the singing bandit, he pours out golden melody while being whipped by the Cossacks. It was reminiscent of his work in *The Jest*.

Tall, athletic and a real "he man," Lawrence Tibbett somehow resembled Douglas Fairbanks as the dashing, adventurous *Yegor*; but he has the savor faire and subtlety of the younger Barrymore. Tibbett is much of these two stars rolled into one and he has the best singing voice heard on the screen. This remark is unqualified. Mr. Tibbett gave the impression of absolute naturalness, as though he were merely singing and acting his way through an opera on the Metropolitan stage. He did not suffer from camera fright. Everyone seeing and, still better, hearing the Lawrence Tibbett picture will agree that here is a new Hollywood personality from whom much may be expected to put singing pictures nearer on the road to perfection.

Although one is satisfied with Mr. Tibbett doing all the singing, realizing that such a sterling artist as Elsa Alsen was cast as the mother in the picture, an opportunity was lost for a splendid duet when the son returns to his mother in the mountains—a la Trovatore. But Mme. Alsen is to be accredited with beautiful musical speech. Catherine Dale Owen, as the Princess, did not register so well, but then Mr. Tibbett made up for any weakness, so why comment?

V.

Galli-Curci Sings Home, Sweet Home

The picture of Mme. Galli-Curci appearing on the back cover of this issue of the *MUSICAL COURIER* was taken at the Metropolitan Opera House during the final appearance on Friday evening, January 24. It shows her singing *Home Sweet Home* during the *Lesson Scene* in the second act of *The Barber of Seville*.

Mme. Galli-Curci had chosen the *Shadow Song* from *Dinorah* to sing in the *Lesson Scene*, following which the applause was so vociferous as to compel an encore, in response to which she seated herself at the piano and sang to her own accompaniment *Home, Sweet Home*.

Increasing demands for concert appearances of the famous singer in foreign lands, as well as in America, have made most inconvenient the fulfilling of opera engagements in the midst of these concert tours, and so the Metropolitan Opera Company management was prevailed upon by her managers, Evans & Salter, to cancel the remaining year of the contract there, making possible the completion of their plans for touring the diva again in foreign lands without depriving America of her expected seasonal concert tours here.

Last Minute NEWS

Bilotti Stirs Paris

(By special cable)

Paris, Feb. 4.—Anton Bilotti, was soloist with the Colonne Orchestra on Sunday playing the Liszt E flat concerto. He gave an accurate, brilliant, poetic performance. He had many recalls.

C. L.

Clara Jacobo's La Scala Success

Word has been received from Milan that Clara Jacobo, soprano of the Metropolitan Opera Company, had an excellent success when she sang *Turandot* at *La Scala*. She will follow with a performance of *Trovatore* at the same opera house.

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NEW YORK FEBRUARY 8, 1930 No. 2600

In what key do they eat in Germany? Es-dur.

In what key should one propose? In B minor, of course.

"Don't applaud," says Stokowski. "Do applaud," says Gabrilowitsch. Quoi faire?

One thing that science cannot do is to create a substitute for creative inspiration in art.

Customer (in music store)—"What new music have you?" Clerk—"Modernistic or melodious?"

Huntzinger seems an appropriate name for a publisher who hunts singers to sing his publications.

Only three organs in 156 years, is the record of St. Paul's Chapel, Trinity Parish, New York; an average of one every fifty-two years. Stingy?

Milan names one of the new streets after a great Italian tenor, Tamagno. In New York, too, we name new streets after musical celebrities—sometimes long after.

John McCormack's first singing picture is to be entitled Song o' My Heart. Appropriate, but almost truistic, for he has been singing that song all through his lustrous career.

Vicar McCallum, tenor and teacher of Meadville, Pa., literally "brought down the house" when the plastered ceiling fell, on his fortissimo climax on G. Did not the Biblical trumpets batter down the walls of Jericho?

A good example of the weight of critical opinion with the public is Walter Hampden's production of Bulwer Lytton's Richelieu. The day after the first night the New York dramatic critics vied with one another in applying to the play (and the acting) the process that is usually applied to peanuts. And now the "show" is enjoying a prosperous run, thank you.

Wonder has not yet ceased at the magic that was exercised by Louis Graveire, master singer, in his metamorphosis from baritone to tenor. True, the thing has been done before by other famous artists, though never, perhaps, by an artist who had had so long and so successful a career as a baritone. The miracle is that he remained a baritone as long as he did. The important thing, though, after all, is not that he has raised his voice so successfully, but that

he has retained his beautiful vocal art, musicianship, exquisite taste, perfect diction, and the rest that makes him what he is.

Sadko, an opera written about thirty years ago by the Russian music master Rimsky-Korsakoff, has just had a very successful American premiere at the Metropolitan Opera House. The consensus of opinion seems to be that Sadko is a remarkably fine specimen of modern music.

With all this talk about librettos, Sadko, which has one that seems to defy comprehension as well as condensation, made the hit of several seasons at the Metropolitan recently. Perhaps a few of those who write so glibly about the importance of good librettos will reconsider; or perhaps they think the Sadko libretto good?

The music critic of the Morning Telegraph says of Sigrid Onegin: "Elsewhere I have written of Sigrid Onegin that her voice is one of the nine wonders of the world, and on hearing her again, Sunday, at Town Hall, in her season's first recital, there seems no reason for changing that opinion." To few singers falls such praise—from a critic.

Of especial interest in the week's musical events was the performance by Dr. William C. Carl at the First Presbyterian Church of the famous Dettingen Te Deum of Handel. The work has not, so far as anyone seems to know, been given here since Leopold Damrosch introduced it with the Oratorio Society about fifty years ago. Dr. Carl's monthly musical services are always interesting, and this one was especially so.

Walter Damrosch has again begun lectures on the Wagnerian music dramas. It was many years ago that he introduced Wagner to America in this manner, so long ago, indeed, that few of the works later than Lohengrin were known here except to the distinguished musical cognoscenti. Things have improved since then, but all too slowly in spite of the valiant efforts of Damrosch and other ardent Wagner apostles. Radio is now aiding in the good work; and perhaps some day the Ring, Tristan, Meistersinger and Parsifal will be seen and heard of the multitude through the agency of sound pictures.

One watched with interest recently the audience in a small town about an hour's ride from New York during a concert by Barrere's Little Symphony. The beautiful auditorium (of the movie theater!) was crowded, the street outside parked full of cars for several blocks in all directions, and the audience listened to pieces by Griffes, Debussy, and other such delicate fantasists of modernism, with rapt attention. It was gratifying to the onlooker, and must have been gratifying to Barrere and his associates. The playing was beautiful—and how much better it did sound than even the best of radio reproductions! It was the real thing; the radio never is.

Giacomo Lauri-Volpi, who has made an enviable reputation for himself, internationally speaking, in the comparatively short time he has had a career, sailed for foreign lands on January 31. It is interesting to note that Mr. Lauri-Volpi has been especially asked to appear in the leading tenor role of La Scala's revival of William Tell, a work which has not been performed at that theater since the days of the famous Tamagno. The tenor also will fulfill engagements outside of Italy, both operatic and concert, at prices which are usually termed "American," which only goes to prove that, despite "European conditions," if the public really wants an artist the remuneration will somehow be found.

It was most fitting that Rosa Ponselle's farewell at the Metropolitan for the season, which took place January 31, should have been in Norma, the opera considered by many to have won her the greatest fame. The American singer's colossal success in the title role at its revival is now past, but will always be memorable history. Covent Garden lured Ponselle to its midst last spring for appearances in Norma and La Gioconda. Again she achieved highest honors, so great in fact that she returns again this spring for more performances and, it is said, at a higher fee. The farewell performance last night was the scene of a series of ovations for the brilliant singing-actress and she was accorded a warm send-off on her heavily booked concert tour, which will end with her rejoining the opera company on its spring tour. After that comes "Bon-Voyage" and Covent Garden.

On Conducting

What Mr. Mengelberg has to say in the interview on conducting which appears in another column of this issue is of informative importance. There have been so many opinions expressed upon the subject of conductors, and especially about prima donna conductors and guest conductors, that it is good now to have something absolutely authoritative from one of the most thoroughly experienced and completely successful conductors living today.

In spite of his youth, Mengelberg has had an extraordinarily long career as a conductor. He started off in Switzerland when he was little more than a boy, immediately after graduating from the Conservatory, and took charge of the Concertgebouw Orchestra very soon afterwards. He still conducts the Concertgebouw Orchestra, and has acted as more or less permanent guest conductor with many other orchestras during the same period.

It so happens that there are all sorts of ideas among musicians as well as among members of the concert-going public about what the function of a conductor is and how much or how little he ought to play the music with his hands. Some conductors seem to think it necessary to play every note of the score with either right or left hand, and sometimes with head and shoulders too. Others attempt to obtain results with so little motion that they are probably less effective than they might be. Mengelberg indicates that the truth lies somewhere between these two extremes, and commends particularly those who make no unnecessary motion.

Now this is a point that is really of genuine importance. It is no doubt an aid to the public to be able to see the conductor. He helps us get the rhythm into our heads, especially in difficult passages, and clarifies many intimate details of the score which might escape us altogether or be hardly understood were we not able to see the conductor's beat; but the conductor who "plays to the gallery" evidently does not appeal to Mr. Mengelberg, nor does the conductor who permits his emotionalism, even when it is real, to carry him away so that he loses himself and becomes grotesque in the exercise of his duties.

Another thing that was brought out, and as clearly, was the much-mooted question of guest conducting. It has been alleged—and a good many people seem to have believed—that changes of conductors might be dangerous if not altogether disastrous to the playing of the orchestra. Mr. Mengelberg evidently does not feel this way about it. He minimizes the idea that the men must be accustomed to the beat of some particular conductor, and seems to think that this is a matter almost altogether negligible. On the other hand, he considers of supreme importance the conductor's attitude toward the orchestra. He puts conductors quite plainly into two classes, those who are determined to make the orchestra or to keep it up to its standard, and those who are satisfied to conduct the concerts confined to their care and give themselves no concern with the future of the orchestra.

Mr. Mengelberg makes it very clear that an orchestra will not suffer from changes of conductors within reason, provided each of the conductors in turn interests himself in the progress of the orchestra.

Mr. Mengelberg, in fact, far from being opposed to changes of conductors, urges this as a necessity. He says, at least, that many years ago he found it a necessity in his own case, and he certainly intimates that his experience has been that not only the conductor but also the men must gradually lose a certain amount of their efficiency through too constant contact.

The old idea was, of course, that a man should have his orchestra and should retain it as long as he could be held. Orchestras were so conducted in the past, at least here in America, where the greatest available musicians were put in charge, and had long tenure of position. Matters gradually changed until, for one reason or another, we had rather frequent visits of guest conductors, a practice that has also prevailed in some parts of Europe where the orchestras really have no regular conductor but are confided to the care of a series of experts.

It is quite clear that Mengelberg himself in this matter also advises moderation. His own orchestra in Amsterdam he conducts for portions of each season, and has done so for the past twenty-five years.

Variations

By the Editor-in-Chief

Miami Beach, Fla., February 2, 1930.

A hearing of *Sadko* just before I left New York, confirmed what I have always felt about Russian opera, that it is an exotic in America and flourishes best in its native land.

Nearly all Russian opera is based on history or folk lore indigenous to that soil, and naturally such works must draw a large part of their music from folk tunes.

In *Sadko* Rimsky-Korsakoff has followed the usual manner of Russian opera, but with his own melodic fertility and his adeptness at colorful and characteristic orchestration, he has covered a wider musical area than most of his Russian colleagues who experimented in the lyric drama.

Nevertheless, *Sadko* is, all told, a work of inferior merit, and heard today it must seem to the modern expert ear like a tonal Russian salad—a little of everything. It has Wagnerian reminders, dashes of Massenet, and even irrelevant set numbers reminiscent of the most vapid days of Italian opera.

One cannot follow the story with any holding interest, for it is naive, episodic, and much too long. The music fails to tide over the dull spots and, in fact, frequently draws them out to even greater lengths.

As *The Tales of Hoffmann* has its *Barcarolle*, *Thais* its *Meditation*, and *Cavalleria Rusticana* its *Intermezzo*, *Sadko* has its *Song of India*. In all the four operas those numbers are forcibly interpolated and have really nothing to do with their musical contexts. At least, of numbers like the *Lucia Sextet* and the *Rigoletto Quartet*, it can be said that they build up dramatically from situations in the libretto and carry the stories forward as drama.

The Metropolitan gives *Sadko* a magnificent production; the underseas picture, and the accompanying ballet, are the most pretentious things any American opera house ever has attempted in that line. Tullio Serafin makes the most of the score. Edward Johnson, as *Sadko*, with a part that keeps him on the stage most of the time, and music to sing which would try the patience of a vocal saint, emerges from the ordeal with a distinct personal triumph. Editha Fleischer, as the Princess, warbles with more tonal sweetness and brilliancy than she has ever displayed previously in New York. I liked Gladys Swarthout's warmly tinted voice, and dashing appearance. Rafaelo Diaz made the *Song of India*—known to most persons only as an instrumental number—a thing of beautiful vocal hues and shadings. Ina Bourskaya was true to type, Russianly convincing.

And to top off this distribution of merit and demerit, a full meed of praise to Rosina Galli, who put on the marine ballet. It was a veritable aquarium with its piscine variety and liveliness.

If *Sadko* has a chance for long life at the Metropolitan, it would be principally because of its spectacular scenic features; but even those will not suffice to carry the opera unless its action and music are abbreviated to bearable proportions. In its present form, *Sadko* thrills only patriotic and reverential Russians.

From Chromatics, in the Evening World of January 24: "Samuel Chotzinoff (music critic of the Morning World) was explaining the story of *Sadko* into the incredulous ears of Miss Alison Smith at the dress rehearsal yesterday. 'And so,' concluded the critic, 'he returns to his wife.' A great light dawned upon the Smith horizon. 'Ah, yes; one of those Russian unhappy endings,' she said."

Being an enthusiastic devotee of sea food, my appetite for a fish dinner was whetted strongly by the marine ballet and other fish features in *Sadko*. It should be a popular opera with Catholics among the Friday subscribers at the Metropolitan.

These sunny shores of Florida are everything called for by the intense propaganda of the Peninsula. Sky, weather, water, and the thermometer behave beautifully. It is my first visit to the Floridian strands, and after four days I feel as if I had quaffed some drops of the magic cup Ponce de Leon sought in this enchanted region. By the way, some one should make an opera of the legend, weaving in a de Leon romance with a local Seminole Pocahontas, and her impassioned father (on the order of Amonasro in *Aida*), who desires her to wed the most eligible even if most rascally brave of the tribe.

I remember a comic opera called *King Dodo*, based

on the Ponce de Leon tale, and the piece was a big success in its day. Unforgettable was Raymond Hitchcock, who impersonated the seeker after the fountain of youth, and upon finding it, suddenly changed from an old man to a lusty stripling, threw out his chest, balled his biceps, strutted about and yelled: "Bring on your Lillian Russell."

There is a gray lining to every silver cloud. All the cottages here have palm trees but they also have radios, and as windows and doors need not be closed, the ubiquitous air concerts present a formidable problem when anyone with musically sensitive ears sallies forth for a walk or a local motor excursion.

The news of Emmy Destinn's death is sad. She was the best *Aida* and *Santuzza* I ever heard at the Metropolitan. In spite of her generous physical amplitude she acted those roles with tremendous conviction and verve. In the *Girl of the Golden West* she failed to make the character of Minnie lifelike. It was a routine impersonation of the typical Italian opera kind. The Destinn voice had a peculiarly silvery quality difficult to forget, and she could do wonderfully expressive things with her tones. Her emotion, never forced, always carried with her audience.

Personally, Destinn was a queer study. Of Czech birth, she felt intense patriotism for her little land and was in continual trouble with her German friends for her hatred of Austria. She disliked to speak or sing any language except that of her native country. She never bothered to learn English although she spent several seasons in New York. Like many foreign prima donnas, Destinn had an unholly respect for our dollar and loved to cling to it. She lived at the Ansonia Hotel for a while and was asked to move because she used to cook her own meals and the savory odor of Bohemian meat stews and stuffed cabbage, sweetest perfume to her nostrils, filled the corridors of the hostelry, much to the indignation of those tasteless individuals, the American tenants.

Destinn had a long-lasting romance with Dinh Gilly, the Algerian baritone at the Metropolitan, and it was said that whenever she signed a renewal of contract there she made it a condition that Gilly be engaged, too. As he was an excellent singer and actor, the Metropolitan found it easy to comply with her wish. When the war broke out, Gilly was called to the French colors, and as soon as she could, Destinn followed him to Europe, and never returned to America, although she had many offers to tour here in concerts.

One of the active musical factors in Miami is the Mana-Zucca Music Club, of which that talented Mana-Zucca is honorary president. She lives in this city and probably is its most noted resident. At present, her mother is very ill here and Mana-Zucca has curtailed the usual lavish hospitality which she extends every Winter to her visiting friends from the North.

Otto H. Kahn is in Palm Beach, sixty miles away, and although he doesn't know it, an interview threatens him shortly from the peripatetic conductor of this department in the MUSICAL COURIER.

* * *

New York, January 27, 1930.

Dear Variations:

I was very much amused at Vialora's cartoon in last week's issue of the MUSICAL COURIER, depicting several members of the "Met" busily engaged in renovating the statue of Verdi on 73rd St. and Broadway. (By the way, this same spot is called Verdi Square, altho I never hear it referred to by that name. Do you?)

What particularly amused me was baritone De Lucca, atop said statue, wielding a razor. The reason is this: facing the statue, on Amsterdam Ave., is a barber shop whose owner bears the illustrious name of Caruso; one of the barbers happens to be a chap who is almost an exact double of Mr. De Luca, and when questioned whether he was aware of it he replied that oftentimes he has been mistaken for the noted baritone. Rather coincidental, eh? With best wishes,

Very sincerely yours,

ANTONIO LORO.

246 W. 73d St.

* * *

The Minneapolis Orchestra is due here for a concert on February 4. Henri Verbrugghen, the conductor, evidently believes in satisfying every taste, for while his program begins with Beethoven's "Coriolanus" overture, Brahms' first symphony, and Debussy's *L'Apres Midi d'ur Faun*, it tapers off to Elgar's *Dance from the suite, Bavarian Highlands*,

Pierné's *March of the Little Lead Soldiers*, and Liszt's second Hungarian Rhapsody.

And speaking of programs, Miami radio entertainment, as of January 28, offered among other delights, the Pure Oil Concert, Garage Program, Hokum Exchange, Piano and Sports, and with an obeisance to the highbrows, Mario Chamlee in songs and arias.

The Russian Symphonic Choir gave a Miami concert, January 30.

A London scientist, Dr. Leonard Avery, springs a theory that some of the insane patients confined in asylums, who "hear noises in the air," may be human radio receivers. Many a human transmitter should be under restraint also. Schumann, by the way, had a tonal idée fixe, which toward the end of his life and his mental ailment, resolved itself into incessant buzzing. An affliction of the aural apparatus often brings about the same result.

Our German Maennerchors may come into their own again. Congressman Dyer is urging on President Hoover the advisability of permitting the manufacture of beverages containing 2.75 per cent. of alcohol. That would allow the brewing of fairly effective beer.

The American visit of Oscar Strauss, composer of *The Chocolate Soldier* and other light masterpieces, serves to remind the American public that we have had no native operetta of merit since the passing of Victor Herbert. The present revival of his works is timely even if it will not stem the flood of hideous "revues" and slangy "musical comedies" entirely surrounded by jazz.

Some time ago I promised to reprint here the list of 255 compositions which Josef Hofmann played at his remarkable series of twenty recitals (and one orchestral appearance) in a single season at Petrograd, Russia, one year before the war. Over 67,000 persons attended the concerts, and paid \$79,000 to hear the pianist. Hofmann played the following works, without duplicating any of them on his twenty recital programs:

Bach—Chromatic Fantasy and Fugue, Prelude and Fugue in A minor, Prelude and Fugue in D (d'Albert), Toccata and Fugue in D minor (Tausig).

Beethoven—Andante Favori in F, Bagatelle in C, Bagatelle in E flat, Dervish chorus from "Ruins of Athens," (Saint-Saëns), March from "Ruins of Athens" (Rubinstein), Rondo a Capriccio "The rage over a lost goat," Rondo in G major Scherzo from the Sonata op. 31, No. 3, Sonata Appassionata, Sonata Pathétique, Sonata Quasi una Fantasia (Moonlight), Sonata in A, op. 2, No. 2, Sonata in D minor, op. 31, No. 2, Sonata in E flat, op. 31, No. 3, Sonata in C (Waldstein), op. 53, Sonata in E minor, op. 90, Sonata in A, op. 101, Sonata in B flat, op. 106, Sonata in A flat, op. 110, Sonata in C minor, op. 111, Concerto in G major, 32 Variations in C minor.

Brahms—Variations on a theme by Handel.

Chopin—Andante Spianato and Grand Polonaise, op. 22, 4 Ballades (A flat, F, F minor, G minor), Barcarolle, op. 60, Berceuse, op. 57, 2 Polish songs (Liszt), 14 Etudes (E flat minor, C, C minor, op. 10, No. 12, A flat, G sharp minor, B minor, F, C sharp minor, op. 10, No. 4, G flat, op. 10, No. 5, C sharp minor, op. 25, No. 7, D flat, C minor, op. 25, No. 12, A flat, G flat, op. 25, No. 9), Fantasy in F minor, op. 49, Fantasy Impromptu, op. 66, 3 Impromptus (A flat, F sharp, G flat), 7 Mazurkas (B flat minor, C sharp minor, op. 41, No. 1, F sharp minor, G minor, B minor, A flat, C sharp minor, op. 50, No. 3), 11 Nocturnes (B flat minor, C sharp minor, E, E flat, G minor, op. 27, No. 1, F minor, B, G minor, op. 37, No. 3, F sharp, B, op. 62, No. 1, D flat), Fantasy Polonaise, op. 61, 6 Polonaises (A, A flat, C minor, C sharp minor, E flat minor, F sharp minor), 25 Preludes, op. 28, 4 Scherzos (B minor, C sharp minor, E, B flat minor), Sonata in B flat minor, op. 35, Sonata in B minor, op. 58, Concerto in B minor, op. 21, 8 Waltzes (A minor, A flat, op. 34, No. 1, A flat, op. 42, C sharp minor, D flat, E minor, F minor, E flat).

Cui—Causerie (A Chat).

Debussy—Evening in Granada.

Gluck—Alceste (Caprice Saint-Saëns), Gavotte (Brahms).

Grieg—Ballade in G minor, op. 24, Butterfly.

Handel—Variations in D minor.

Haydn—Variations in F minor.

Hofmann—Barcarolle in F sharp minor.

Liszt—At the Spring, 3 Consolations (D flat, E, D flat), Don Giovanni Fantasy, In a Dream, Etude in D flat, Funérailles, Campanella (after Paganini), Legend in A (Sermon to the Birds), Legend in E (St. Francis Walking on the Billows), Love Dreams, Loreley, transcription, Mephisto Waltz, No. 1, Polonaise in E, Prelude in C, Spanish Rhapsody, No. 3, Hungarian Rhapsodies (Nos. 2, 6 and 12), Sonata in B minor, Waltz Impromptu, Venice and Naples (Tarantella), Concerto in E flat, Whispering of the Woods, or Rustling.

Mendelssohn—7 Songs without words (Spring Song, Spinning Song, A major, A minor, A flat, G flat), Fantasy in F sharp minor, op. 28, Prelude and Fugue in E minor, op. 35, No. 1, Rondo Capriccioso, op. 14, Variations Sérieuses, op. 54.

Moszkowski—Spanish Caprice, Concert Etude in G flat, The Juggler (ess?), Guitar.

Mozart—Rondo in A minor.

Paderewski—Legend in A flat, Minuet in G, Nocturne in B flat, Variations and Fugue in A minor, op. 11.

(Continued on page 32)

Rachmaninoff—Polichinelle (Pulcinello?), 3 Preludes (A minor, C sharp minor, D minor).

Rameau—The Call of the Birds, The Tambourine.

Rubinstein—3 Barcarolles (A minor, A minor, F minor), 2 Etudes (C and E), Galop, Melody in F, Polka Bohemian, 2 Romances (E flat, F), Scherzo in F, Concerto in D minor, Waltz German, Waltz Caprice.

Saint-Saëns—Dance Macabre (Liszt).

Scarlatti—Pastorale, Capriccio.

Schubert—Impromptu in A flat, Wanderer Fantasy, Military March (Tausig), Hungarian March, Soirées in Vienna, No. 6 (Liszt), Thou art Repose (Liszt), Erlking (Liszt), The Trout (Liszt), Margaret at the Spinning Wheel (Liszt), Hark, Hark (Liszt).

Schumann—Carnival, op. 9, The Contrabandist (Tausig), 12 Symphonic Etudes, op. 13, Carnival Jests in Vienna, op. 26, Intermezzo in B minor, op. 4, No. 6, Kreisleriana, op. 16, Nocturne in F, op. 23, No. 4, Fantasy in C, op. 17, (Soaring At Evening, At Night, Dream Tangles, Warum? (Why?)) from op. 12, The End of it All, The Prophet Bird, op. 82, No. 7, Sonata in G minor, op. 22, Sonata in F minor, op. 14, Toccata, op. 7, Devotion (Liszt), Romance in F sharp, op. 28, No. 2.

Scriabin—5 Etudes (C sharp minor, D flat, D sharp minor, E, F minor).

Sgambati—Nenia, Nocturne in D flat, Antique Menuet.

Tchaikowsky—Humoreske in E minor, Eugene Onegin Paraphrase (Pabst), Concerto in B flat minor, Cradle Song (Pabst).

Wagner—Magic Fire (Brass), Isolde's Love-Death (Liszt), Tannhäuser Overture (Liszt), Siegmund's Love Song (Brass).

Weber—Sonata in A flat, op. 39.

Every once in a while Beethoven's Fidelio is revived, only to disappear again from the repertoire. As an opera, the piece is hopeless and can never be galvanized into permanent life. How a reader like Beethoven, familiar with the dramas of Shakespeare and of the leading playwrights of the composer's own day, could possibly have thought the libretto of Fidelio suited to operatic treatment, always will remain one of the mysteries of music. Excepting the Leonore Overtures, most of Fidelio is a dreadful bore to most of its listeners. Even the Abscheulicher aria is an overwrought and windily melodramatic piece of writing. The vocal score of Fidelio is bad from beginning to end. The male disguise of the faithful wife elicits smiles from everyone except the devotees who roll their eyes and raise their hands to heaven over every note that came from the pen of Beethoven.

Apropos, the bugler on the S. S. Shawnee uses the famous trumpet signal motif from Fidelio, in order to call the passengers to dinner.

Now there is a Mengelberg biography, following hard upon those of Toscanini and Casals. Well, if statistics to the living, why not also books? In these days the public is accustomed to having the glamour of greatness blended with the heightening rays of the limelight.

One would wish, however, for some sense of contrast in the three biographies aforementioned. The writers are eulogists rather than biographers, and to read their rhapsodical estimates, the inference presents itself that the trio of subjects are perfect as men and musicians. It is to be doubted whether any of the three would agree with that conclusion, and yet they permit it to filter through to the public, for surely the books were shown to them before page proofs went to the press. If a few errors in judgment, some adverse reviews, and several slips in their private lives had been included in the biographies of the illustrious triumvirate, the many pages of praise and artistic deification, might bear upon the reader with added weight and conviction. Think what recent plain-speaking biographers of some of the heroes of the past have done to those giants, and yet their famed rosters of achievement stand out as brightly as before in the estimation of adoring posterity.

Erasmus said: "Concealed talent brings no reputation." He might have added: "Advertise in the MUSICAL COURIER."

Last Saturday evening Miami held an Old Fiddlers' Contest, at the Auditorium. Conspicuous absences were those tottering patriarchs, Ricci and Menuhin.

LEONARD LIEBLING.

ONEGIN PROVES IT

The itinerary of the concert tour of Sigrid Onegin, under the management of the Metropolitan Musical Bureau, as given on another page, is highly interesting and significant, particularly at this time.

With the published remarks of certain pessimists regarding the alleged collapse of the concert business, this is a timely refutation.

There has been a collapse of the concert business for managers who do not know thoroughly the "ins and outs" of the business, or are personally negligent of the interests of their artists; and for artists, so-

called, who have proved themselves unworthy of public support.

Apart from this, there has been no collapse. Artists who are beloved of the public and who are in every particular worthy of public support and confidence are continuing with their careers as usual. Onegin is not the only artist who proves it.

THE AMERICAN GUILD OF MUSIC TEACHERS, INC.

This society was organized during the celebration of Beethoven Week. It was formed in Minneapolis and St. Paul and dedicated to the memory of Beethoven and the interests of the American musician. It has just issued Vol. 3, No. 8, of its National Organizing Bulletin, a booklet of sixty pages containing nine articles by J. G. Hinderer which appeared in The Musician, December, 1928, to August, 1929, during the national organizing campaign. Mr. Hinderer is president of the board of directors.

The Guild is a business, ethical and artistic organization such as musicians have long needed—especially on the business side. Organization is a good thing, and this organization will possibly succeed if it determines not to dictate to its members, or musicians outside of its membership, except from a purely business standpoint. If musicians could form a union that would prevent price cutting, unethical practices, the acceptance of pupils known to owe money to other teachers, excessive claims and promises, they would benefit from it.

A slogan for this society has been made by Leopold Godowsky, its first honorary patron member and advisor—"Coordination of faculties and co-operation of ability and interests." One of the things which the St. Paul Guild did last season was to give a series of forty-seven joint student recitals, besides a weekly joint artist recital by its members over the local radio station, and a children's radio recital every Saturday afternoon. The Minneapolis Guild did something very similar, and also sponsored a three day music trade show, staging a daily artist classical hour, a radio hour, a jazz hour, a vaudeville show, a style show and so on.

One of the aims of the Guild is to raise the standard of music teaching, to promote cultivation of musical art, joint recitals, lectures, etc., to oppose sham, monopoly and commercialism in the music teaching profession.

The Guild has made a useful code of professional ethics. It also proposes (which is one of the very best things it has done) the tabulation of the names of persistently delinquent music students—"floaters," who drift from one teacher to another and do not pay their bills.

The Guild has also outlined teaching grades, courses, standards and requirements, and has mentioned certain methods. The methods mentioned are altogether excellent and commendable, but the principle is bad. If such a thing were carried out in a large way it would standardize music teaching in a manner that would become unspeakably dangerous. It is true that the Guild allows a certain latitude at present, but the idea of listing works like Bradley's Harmony and Analysis, Goetchius' Tonal Relations, Shepard's Harmony Simplified and Orem's Harmony, although these books are, as already said, excellent, is, in plain language, "bad business" and can only injure the Guild. The fact that people who are quite as good musicians as those who have made these suggestions prefer other books, and that from day to day other and better books are coming on the market, more advanced in method, more suitable to modernistic ideas, should be taken into consideration. Nobody is going to join a Guild which attempts even in this gentle and rather indefinite manner to force them into certain teaching methods. The writer, in order to make himself perfectly clear, would say that even if the Guild could find with perfect certainty the very best book that was ever written, or ever could be written, on any subject pertaining to music, it would still be injurious and dangerous to recommend it. The Guild may possibly grow until it includes nearly all the teachers in the United States. In such a case the use of a single book or method, even if the very best in existence, would be such a dreadful limitation that progress would be at an end—like playing the music of Beethoven exclusively because it is the best.

The Guild opposes state license for music teachers because it does not want government interference, and it opposes taxes of all kinds against music teaching as a profession. It also opposes the establishment of a national conservatory. This is extremely wise, for a national conservatory would be just as narrowing as the use of any single universal method of teaching.

HEARD IN CHICAGO

We hear that Mary Garden, at the close of the Chicago Civic Opera tour, will go to Belgium, where she may sing at the Theatre Royal de la Monnaie. First time, isn't it, Mary? When is London and Covent Garden to hear you? . . . Carl D. Kinsey and his wife are going to Florida on February 8, where they may meet the editor of this paper, and also John J. Hattstaedt, president of the American Conservatory. . . . John R. Hattstaedt, secretary of the school, of which his father is president, is recovering from a severe attack of the flu. . . . Musical Director Giorgio Polacco is not going on the tour of the Chicago Civic Opera nor is Egon Pollak. The German repertory will be conducted by Emil Cooper, who will also conduct Bizet's Carmen. . . . Many of the singers of the Chicago Opera are on the qui vive, wondering if they are coming back with the company next season or not, as all the contracts of the artists have expired and only a few have been renewed at this writing. . . . Samuel Insull is leaving for Paris, where in all likelihood he will hear some of the favorites at the Paris Opera and Opera Comique. . . . Stage Director Charles Moor is going back to Covent Garden in London, in the midst of the Chicago Opera tour. He is leaving the company after the Detroit engagement. Desire Defrere will finish the season in the capacity of stage manager. . . . Dema Harshbarger is a commuter between Chicago and New York. New York Central shares should go up or is it the Insull Utilities? . . . As in stocks, better grade music schools in Chicago show a tendency to broaden, improvement being especially marked in the four leading schools in this city. . . . That Louis Eckstein, general director of Ravinia, has not been idle since the close of the season last September. Watch for the announcement of artists engaged and repertory to be published inside of sixteen weeks.

R. D.

IN MEMORY OF EDWARD W. BOK

High tribute was deservedly paid to the memory of Edward W. Bok at the Memorial Service held in the Academy of Music, Philadelphia, on January 26. The audience rose and stood with bowed heads while the Philadelphia Orchestra played Chopin's Funeral March, Mr. Bok having been one of the orchestra's most loyal friends, and the orchestra, directed by Leopold Stokowski, seemed to express the sorrow of the audience and of the city at the loss of this great philanthropist.

The boxes in the Academy were filled with officers and directors of the many organizations of which Mr. Bok was the founder. Dr. Charles E. Beury, president of Temple University, presided. Other speakers were Thomas Raeburn White, who spoke in behalf of the Forum; George W. Norris, governor of the Federal Reserve Bank, who spoke for the American Foundation; William Jay Turner, vice-president of the Philadelphia Orchestra Association; Colonel Samuel Price Wetherill, Jr., president of the Art Alliance; John Frederick Lewis, president of the American Academy of Music; and George Wharton Pepper, who is vice-president of the Philadelphia Commission and long was chairman for the Philadelphia Award.

Mr. Bok was many sided, and one of the sides which touches us the most nearly is that of music. He was a devoted patron of the arts and a lover of beauty. He was a believer in education, but he realized that education without culture is of small avail. He was a highly successful man, but he never allowed his success or the sordid side of material things to dim his faith in that beauty which alone is able to make life worth while. These memorial services at the Academy of Music were a fitting tribute to a man who conferred an immense benefit upon mankind, not only by precept and example, but by generous financial donation as well.

RACHMANINOFF INTERVIEWED

In an interview with a representative of the Neue Freie Presse, Vienna, some weeks ago Rachmaninoff spoke of radio, phonograph and other mechanical forms of musical reproduction. He said: "It is absolutely necessary, in my opinion, for the artist as well as for the listener that they should have personal contact. The performer is inspired (fired) by the presence of a visible audience in the hall, and is carried along with the silent chorus in the body of the hall. The personality of the artist influences the public, and vice versa. I call to mind, for instance, a concert directed by Nikisch. I have heard the same pieces played on the phonograph, but they then lacked the living impression. There was missing the inspiring temperament of the director—in other words, Nikisch was not there."

Readers' Forum

Anent "Pro and Con Opera"

Los Angeles, January 6, 1930.

Editor, *The Musical Courier*:

Chapter two of "Pro and Con Opera" has been written out on the Pacific Coast, where the new Columbia Grand Opera Company recently made a most auspicious beginning. The complete capitulation of Rob Wagner of the Hollywood Script, famous commentator of filmland, must be noted at this time.

In the MUSICAL COURIER of December 14 were printed excerpts from the discussion then current in Hollywood and Los Angeles between the said Rob Wagner and Alexander Bevani, impresario of the Columbia Grand Opera Company, acent certain quips and jibes directed by the former against grand opera and its protagonists in general. Rob Wagner had allowed that grand opera is the grand bunk, and had directed his clever pen against "bum scenery, silly and often ill-fitting costumes, and singers who wouldn't get to first base in a beauty contest" with special attention to the usual prima donna with the "colossal cornice drooping athwart her stays like an overloaded ice cream cone on a hot night." With most of the criticism Maestro Bevani promptly agreed, saying that the past of grand opera in the United States was one of the main reasons for the present undertaking of his company to "debunk opera." Subsequently, Rob Wagner went to a tea-party given by Myrna Sharlow in her Hollywood home, where he met the young and beauteous prima donnas of the company and the male heroes of the new opera movement. And he wrote what amounted to an apology for his previous diatribe. Then in due course, and in the Christmas issue of Script was printed the real capitulation, which is worth reprinting at least in part, thus:

"With the introduction of a brilliant young Carmen and the American premiere of a first-rate dramatic tenor, Nino Piccalugo, to his credit, Alexander Bevani, director, brings to a close tonight his first three weeks of grand opera at popular prices in Los Angeles. The Columbia Grand Opera Company goes on to eighteen weeks of booking in the west and middle west. The aggregation will go to the Northwest, south to New Orleans, and east as far as Denver."

The gratifying response of the last two weeks was recorded. Then says the scribe: "The atmosphere was delightful, friendly, enthusiastic, intimate and cosmopolitan in the chattering entract groups in the lobby; Mr. Bevani, his manager, Bradford Mills, and the charming Violet Bach, press agent, received their guests informally nightly, assisted by members of the company who happened not to be on the stage. . . . One night there were even Germans present, discussing the performance in the language of the

Fatherland. The listener could understand just enough to make out that while they thought it very good for Italian opera, they deplored the fact that the German school was not represented in the repertory. They would like to hear Myrna Sharlow in Wagnerian opera and were talking of Bayreuth and Berlin. They wondered why Don Giovanni and La Boheme were not given, and reminisced about a de luxe performance of Carmen last season at La Scala with live bulls and authentic excarts on the stage.

"If bull was what they wanted they might have been gratified in the lobby where ardent young opera students were riddling the Metropolitan and reducing Metropolitan stars to chaff. 'I'm just back from New York,' announced one such critic, 'and heard Traviata at the Metropolitan last week, and, my dear, I give you my word it didn't approach the Bevani performance of Traviata here last night.'

"But it was all good fun, ravishing melody, familiar music, vivid color, satisfying scenery in a charming environment. It quite ruined one for the barnlike background of the Shrine auditorium and the pompous dress parade of the regular opera season. 'It's like opera in one of the small Italian houses,' said an enthusiast who rushed up to a perfect stranger in the contagious camaraderie of the lobby log-rolling session between the acts the opening night—intimate, delightful, truly spontaneous, and musical rather than fashionable. Bevani has put it over with a bang."

From which it may be gathered that the initial season by the brand-new Columbia Grand Opera Company was successful, and that Alexander Bevani has succeeded in debunking grand opera, at least to the satisfaction of Rob Wagner, Prime Minister of Hollywood. It is a success all the more interesting to relate, coming as it does just after several other opera companies have gone to the wall in the east. The progress of the gallant new venture through its transcontinental tour will be followed with deepest interest.

Yours truly,

(Signed) G. E. RUSSELL.

Interesting Events In Vienna

Vienna, January 19, 1930.

Editor, *The Musical Courier*:

You are so ably represented in Europe that your casual observer can abstain from commenting on the regular events. But I would comment with a few words on the excellence of the ensemble of the opera performances in Vienna, conducted by Clemens Krauss or Robert Heger, which advance them into the first class, as soon as the conductor lifts his baton. The other conductors are not in the same class—this does not, of course, refer to Richard Strauss and the ex-director general, Franz Schalck, each of whom will conduct a number of performances in Vienna early in the spring.

The new production of *Cosi Fan Tutte* in Vienna was immense. Clemens Krauss conducting, Dr. Wallerstein directing the stage business, with a fine cast and their simply superb Philharmonic Orchestra, produced a deep impression. Recently Krauss' marvelous conducting of *Die Meistersinger* positively baffled one. The same Wilhelm Rode

who sang Hans Sachs at the Munich Festival sang it here. But what a difference! He was much greater here, and why? I think I know why. Because Munich's idol (?) Knapertsbusch, does not reach up to Vienna's new man, Clemens Krauss. Another proof that my old contention, that the success of an opera depends more on the conductor than most people realize! Hear Muck's *Parsifal* at Bayreuth, and then hear any other man conduct the same opera at the same Festspielhaus! That is another proof. Munich does good work, in part excellent work, but when Bruno Walter quit the great prestige went with him. Kallenberg, who sang Walter here and Elizabeth Schumann, who sang Eva, Zimmerman's David, and Wallerstein's great stage management helped Krauss to impress an eagerly listening audience of connoisseurs. What would Hanslich have written had he been in the house? Would he—could he, have condemned Wagner's great work, as he did on the occasion of its first performance in Vienna?

As to concerts. All the many orchestral concerts—and not only those given by the Philharmonic, but by all the others conducted by visitors such as Furtwangler, Bruno Walter, Hermann Alendrath, or by the local Robert Heger—sell out days before these concerts are given. It seems to be immaterial who the soloists are. Local talent often is engaged. These local artists, and those of Germany, Spain, and France, have a certain local following. Americans who come along depending on a few good introductions of course are lost, unless the local management has influence. Piccaver and Elizabeth Schumann (the latter really very fine) recently drew great houses. Why? Because they have been local opera favorites for years, and because all the numberless vocal students and choir singers simply must hear them.

Of Americans who really scored I must mention Donald Pirnie, a wonderful American baritone, who drew a great second house, and who had to sing American and Scotch songs without end at the conclusion of this second recital. And a great outstanding success were the appearances of Frank Sheridan, American pianist. Why Sheridan does not play from East to West, from Canada to Havana at home, set me pondering. Why do Americans not get a chance to hear some of the great artists whom America produces: What causes this condition? Europe recognizes Americans who are not recognized in their own country! Sheridan played brilliantly with the local symphony. He played equally well with the Dresden Orchestra under Scheinfugl. The Paris recital brought an orchestral engagement for next season. Berlin got him to return for a third recital, attended by all that is musical in Berlin society. Here at Vienna his second recital (third appearance) was a veritable triumph. The audience shouted and yelled and yet critics thought that Sheridan had played better two weeks previous. Pisa, Milano, Turin, and I believe Florence, got him to return for second recitals. No doubt the initial large houses here of both these artists were due to the energetic efforts of your own correspondent, Paul Bechert, and also to those of Pirnie's, as well as Sheridan's manager, Albert Morini.

Yours truly,

JOHN J. MASON.

I See That

Solomon Pimsleur has organized a trio consisting of clarinet, cello and piano.

The New History Society is giving a series of musicales at the Park Lane Hotel. Maddalena Elba has returned for a month's stay in New York, after a prolonged tour with the Bracale Company of South America and Havana; her tour will be resumed in March.

Nathan Milstein and Gregor Piatigorski, Russian violinist and cellist, respectively, sailed on January 31 after their first successful American concert tours. They expect to return next January.

Ruth Shaffner, soprano, will be heard in the Bach Cantata Club program on February 10.

A dispatch comes from London stating that Cherkassky has had to cancel some of his concerts owing to a poisoned finger. Lew White has been granted a leave of absence by "Roxy" and the National Broadcasting Company in order that he might enjoy a well earned vacation in Havana.

Wrong Theories Disproved, the third of the current series of articles by Frantz Proschowski, is printed in this issue.

Eleanor Spencer was given a rousing welcome at her recent Carnegie Hall recital, her first in this country for several years.

Renzo Viola tells how to initiate the child into the study of the piano, in this issue. The Hall Johnson Negro Choir has been engaged to appear in a new Negro musical comedy.

Allan Jones is having an exceptionally busy season.

There is an interesting interview with Pierre Monteux in this issue.

The English Singers have completed their American tour.

Molinari scored a personal triumph as conductor of the Philharmonic-Symphony Orchestra in Philadelphia.

Londoners do not seem to like Bartok's Fourth Quartet.

It is said that the French tax on musical performances is too high.

Nikolai Orloff says that modern music will be popular when it is no longer modern. The Philadelphia Civic Opera gave a brilliant performance of Samson and Delilah.

Paul Althouse scored heavily as soloist with the Minneapolis Symphony Orchestra. Eugene Goossens conducted his own Concertino for string orchestra with the Detroit Symphony Orchestra.

Mengelberg, interviewed, gave high praise to Monteux. Cologne is to hold special opera performances for students of Oxford and Cambridge.

Percy Grainger is again to conduct classes at the Chicago Musical College Summer Master School.

Cyrena Van Gordon has written an amusing skit entitled "Opera Stars Aren't as Dumb as They Look."

The American Academy of Dramatic Arts has resumed weekly matinee performances by students.

Baroness von Klenner announces another \$1,000 contest for the best woman opera singer, under the auspices of the National Opera Club.

Rita Neve, English pianist, has recently given recitals in Bangor and Boston. Ann Hamilton, dramatic soprano, of Norwich, N. Y., is having fine success on tour with Gigli.

Lloyd Morse, tenor, was soloist at the last Old Timers' Night.

Amy Ellerman, contralto, is in demand for private social affairs.

Edmund J. Myer, of Los Angeles, has written a new book on Voice.

Os-ke-non-ton, Mohawk baritone, will return soon from Europe.

Anton Billotti's Paris appearance as soloist with the visiting Colonne Orchestra was a brilliant success.

Clara Jacobo made an excellent showing in Turandot with La Scala.

Lawrence Tibbett's screen debut in The Rogue Song is a sensational hit.

Atterberg's new Symphony in B minor had its first hearing in Chicago with the Chicago Symphony Orchestra.

Herbert Witherspoon will conduct a master class at his studio this summer.

The Chicago Civic Opera opened its tour brilliantly in Boston.

Gina Pinnera was highly praised in Berlin. Anna Fitziu celebrated her return to the concert stage with a fine recital at the Biltmore.

Edwin Louis Klahre, a veteran member of the piano faculty of the New England Conservatory of Music, is dead.

The Lester Ensemble continues its successes.

Rosa Ponselle bade farewell to New York and the Metropolitan Opera with her usual fine performance of Norma.

Lauri-Volpi sailed for Europe on January 31.

The Mechanism of the Larynx, by V. E. Negus, is reviewed in this issue.

The German Grand Opera Company will give performances in New York in April. Myra Hess' American tour has been postponed until next season.

A second gift, this time of \$5,000, has been

donated to the national High School Orchestra and Band Camp by the Carnegie Foundation.

Jacques Gordon will hold summer classes in violin and chamber music.

Antonin Trantoul will make his Metropolitan debut on February 6.

Obituary

EMMY DESTINN

With the passing of Emmy Destinn at Budweis, Czechoslovakia, on January 29, one of the world's greatest soprano voices has been stilled forever. The famous singer died in a faint while undergoing an X-ray examination. She was in her fifty-second year.

Mme. Destinn was born in Prague, the daughter of Emmanuel Kittl. Starting her musical studies on the violin, she soon showed signs of the possession of an unusual voice, and was placed under the tutelage of Mme. Loew-Destinn, whose name she later adopted. She made a sensational debut in Berlin in 1898 as Santuzza in *Cavalleria Rusticana*, and immediately became one of the leading sopranos of the Royal Opera there. In 1901, at the invitation of Cosima Wagner, she sang Senta in the *Flying Dutchman* at Bayreuth, and later she appeared in the title role of Richard Strauss' *Salome* at the opera's premiere in Paris and Berlin.

After successful guest appearances all over continental Europe and the British Isles Mme. Destinn came to the Metropolitan Opera House in New York in 1908 and immediately became a great favorite here. The role of Minnie in Puccini's *Girl of the Golden West* was created by her at the Metropolitan in 1910. Among the most famous impersonations of her eighty roles were Aida, Elsa, Elizabeth, Eva, Armide, Mignon, Carmen, Nedda, Maddalena (Andrea Chénier), Tosca, Mimi, Valentine and Tatiana in *Tschaikowsky's Eugen Onegin*.

In 1923 the singer married Captain Naisbach, a Czech aviator much her junior, and since that time she spent most of her time on her estate, Castle Neuhaus, in Moravia.

At the outbreak of the war she went to Bohemia to visit her friend, the great baritone, Dinh Gilly. She was then under the management of Charles Wagner, who had a big tour booked for her for that year. Everything possible was done to dissuade her from this trip but she would not be deterred. Being accused of Ally sympathy, she was interned in Bohemia during the years of the war, living practically a prisoner in her

own castle on the border of Bohemia and Austria. In 1919 she was released, and she returned to America again under Mr. Wagner's management, who had arranged another tour for her. A great portion of the funds she received for these concerts she turned over to the Red Cross and for the furnishing of necessities in her own country.

DR. LYMAN W. ALLEN

The Rev Dr. Lyman Whitney Allen, noted Presbyterian minister and author of books and poems on religious, patriotic and literary subjects, died on January 27 at his home in Newark, N. J., after an illness of several months. The deceased was seventy-five years of age.

After twenty-seven years' service as pastor of the South Park Presbyterian Church, Dr. Allen retired in 1916 to devote his time to writing. His well known poem on Abraham Lincoln, which won a \$1,000 prize in 1895, was part of An Epic Trilogy, recently published by his son, Thornton W. Allen. The three volumes comprising this work were The Commander-in-Chief (Washington), The Emancipator (Lincoln) and The Gray Cavalier (Lee). Other well known works of Dr. Allen include The Parable of the Rose and Other Poems (1908) and The Triumph of Love (1910). Many of his shorter poems have been set to music by well known composers.

Surviving the deceased are his third wife, Mrs. Nellie Campbell Allen, two daughters, Mrs. William M. Gardiner, of Reno, Nev., and Mrs. Egbert A. Jurgensen, of New Rochelle, N. Y., and his son, Thornton W. Allen, managing editor of the MUSICAL COURIER.

WILLIAM H. RIEGER

William H. Rieger, well known oratorio and concert singer of former days, died at his home in New York City on January 26 in his sixty-ninth year. In his later years the deceased was a teacher of singing; at the height of his career he appeared with the leading orchestras and festivals in the United States and made tours with Nordica and other prominent artists.

EDWIN L. KLAHRE

A member of the piano faculty of the New England Conservatory of Music in Boston since 1890, Edwin Louis Klahre, died at his home in Allston, Mass., on February 2. The deceased, who was born in Union, N. J., sixty-three years ago, is survived by his widow and four brothers. Professor Klahre was a pupil of Rafael Joseffy in the early eighties and later studied with Lebert in Stuttgart and Xaver Scharwenka in Berlin. On the recommendation of the latter he became a Liszt pupil in 1884.

DAISY ELGIN, coloratura soprano, a young American from Houston, Tex., who has left for her home town where she will sing on February 17 as assisting artist to Beniamino Gigli. She will also assist the tenor in his recital at Dallas on February 14. Miss Elgin appeared with Gigli the year before last, and it is a source of great satisfaction to her to be coupled again with the great tenor.

This winter Miss Elgin has been singing at private musicales and at the Biltmore Morning Musicale, after which she received the following comment in the *New York World*: "Miss Elgin disclosed a clear, sweet and flexible voice." The *New York American* said of this performance: "The debutante was Daisy Elgin, coloratura soprano, who sang florid arias by Handel, Bishop and Verdi, with facility and assurance." Miss Elgin also appeared for the Westchester Women's Club at Mount Vernon, and the *Daily Argus* made note as follows: "The program was varied and pleasing. Miss Elgin sang in a delightful manner. She is possessed of a sweet voice, precise and tuneful. She carried her tones well and showed excellent control. The aria from *Traviata* was beautifully sung and an encore, *The Last Rose of Summer*, received volumes of applause."

The soprano has been reengaged to sing at Dr. Reisner's church, known as the Broadway Temple, having sung there last Easter. After Dr. Reisner heard Miss Elgin sing, he wrote of her: "Miss Elgin has a rarely beautiful voice, smooth, colorful, moving and altogether effective. Her interpretation was delightful and her personality very attractive. She did us great good."

Several important engagements are pending for Miss Elgin which will be definitely decided upon within a very short time.



Success for Elsie Hurley in Concert

Elsie Craft Hurley more than lives up to what one would expect of a prize-winner. This comment of George Harris in the Richmond, Va., *Times-Dispatch*, recalls to mind Miss Hurley's many victories, as winner of the Maryland State Radio Contest, of the Victor Herbert Memorial Contest sponsored by the National Opera Club, and finally of the National Federation of Music Clubs' contest at the biennial convention in Boston last June.

It was after this most recent victory that the soprano appeared in recital before the Ginter Park Woman's Club of Richmond. Mr. Harris found her voice to be of a clear, lovely quality, that shows promise of great richness as it matures, and he also declared that she has fine command of whatever she sings, the kind of command that shows not only fine training, but also intelligent response to the meaning of each song. In addition, Mr. Harris observed that Miss Hurley possesses that complete control that is the essence of fine style and is necessary for appropriate tone-color and for the proper pronunciation of words and also that she has the personality that is necessary for real interpretation.

Another recent appearance for Miss Hurley was as one of the artists in the opening concert of the season by the Baltimore Music Club, which was in the nature of a celebration of the success attained by young Baltimore artists at the convention of the National Federation of Music Clubs. The Sun declared that although Miss Hurley had been heard in her home city on many occasions, seldom had she sung to better advantage than at this time. "Her lyric voice has a charming lilt and a warm freshness, said the Sun, "and she uses it with perfect taste, never forcing a tone or sacrificing its sweetness."

Other Baltimore appearances for the soprano included a recital for the benefit of the Roland Park Garden Club, given at the

residence of Mrs. A. R. L. Dohme, and at the home of George and Virginia Castelle, her teacher and coach respectively, on the occasion of a reception for Hilda Burke, also a pupil of Mr. Castelle and a member of the Chicago Civic Opera Company.

Shaffner to Appear With Bach Cantata Club

Ruth Shaffner, soprano, has had an exceedingly busy season with concert engagements, in addition to fulfilling her duties as soloist at St. Bartholomew's Church, New York, and teaching a limited number of pupils. She was soloist at the lecture given recently by Dr. D. Sanford Terry on The Cantatas of Bach, when she sang two difficult arias, one from cantata No. 31, and the other from cantata No. 105. Miss Shaffner was a pianist, accompanist and organist before she studied singing, and her excellent musicianship makes her an ideal interpreter of Bach. She also will be heard at the next Bach Cantata Club program, on February 10, singing an aria from the cantata, Give the Hungry Man Bread.

In the past three years, the soprano has sung in a performance of the Bach St. Matthew Passion in New York; with the Los Angeles Oratorio Society in the Bach Christmas Oratorio; in Montreal, Canada, in the St. Matthew Passion, and on every occasion her artistry, outstanding musicianship, and interpretative intelligence have been praised. It is not alone in Bach, however, but also in other of the great oratorio works that her art is displayed. At Rock Hill, S. C., she was heard recently in an all-Mendelssohn program, and in Pittsburgh, Pa., she was soloist with the Mendelssohn Choir, Dan Beddoe and Grace Leslie being the other soloists, and her work on both occasions was spoken of in the highest terms by local critics.

Hailing from California, the soprano has made rapid strides in the East, and, in fact, wherever she has sung throughout the coun-

try. Canada, it seems, is particularly fond of her art as she has appeared there several times within the last year, her most recent engagement being in recital at the Ritz-Carlton of Montreal.

C-Opera Group Gives Peggy and the Pirate

Geoffrey O'Hara's operetta, *Peggy and the Pirate* (libretto by Morgan) was the medium chosen by the C-Opera Group, consisting of pupils of seven leading vocal teachers of Greater New York, at the Heckscher Theater, February 1.

The idea originated with Susan Smock Boice, who drew into the circle ("C-O-G", they call themselves) Lotta Roaya, Amy Ray Sowards, Jane Crawford Eller, Jessie Fenner Hill, Florence Turner-Maley and Hildegarde Hoffman Huss. Frank Moulan, noted comedian and stage-manager, was in charge, with Mrs. Eller conducting. Augustine Norris, pianist, furnished splendid accompaniment, with Virginia Shirmer heading the orchestra. Katherine Kohlman was Peggy; Oline Cook, the Pirate; Mabel Barton-Brown, Peggy's Mother; Jane Fisher, Club Hostess; Don Sterling was sung by Michael Romano; Helen McCabe was Betty Hastings, also dancing a Hungarian dance with Nathan Martin; Georgie Moore was also in the minuet. Harold Milligan was the colored Porter; Morgan Martin sang Peggy's Father, and other parts were capably taken by Betty Clarke, Harriet Woollen, Charles Hoover and John Dixon. Little Dorothy Dibble and Thomas Wright played children's parts, and presented the flowers at the close.

A friendly audience numbered many well known music lovers, among them Ernest T. Carter and Claude Warford, and the entire affair moved with snappy effect.

At the close Miss Boice took the stage, and in spontaneous manner paid tribute to O'Hara, Moulan, pianist Norris, and all the participants. She announced the next performance for May.

F. A. M. Holds Banquet

The Fraternal Association of Musicians gave a banquet on January 28 at the Home-Making Centre in the Grand Central Palace, New York City. The surroundings were attractive and the attendance was large. New members accepted were Mrs. A. Emrich, of Roselle Park, N. J., and Harriet Hotchkiss, Newark, N. J. Miguel Castellanos, president, was the chairman of the evening, and there were speeches, jokes and humorous readings by Mrs. Atkinson, Emily L. Miegel, etc. A nominating committee was chosen for the election of officers to be held this month, the following having received the largest number of votes: Mr. and Mrs. Louis Sajous, Juanita Howell, Irvin Randolph, Mmes. Clara A. Korn, Georgina Southwick, and A. H. S. Atkinson.

International Symphony Orchestra in First Concert

The International Symphony Orchestra, Dr. Vassily Savadsky, conductor, will give its first concert on Sunday evening, February 9, at the Forrest Theater in New York. The Grand Duke Alexander of Russia is president of the committee of patrons of the new orchestra. The program for this introductory concert will include a new work by Dr. Savadsky, *Flowers of Mariat*, a symphonic suite for soprano and orchestra, which had its first hearing in Paris in 1922.

Giannini on Fifth Tour

Dusolina Giannini, soprano, making her fifth American tour, this month will appear for the second time in Denver, for the fourth time in St. Louis, for the fourth time in Rochester, and for the fifth consecutive time in Indianapolis.

Alice Nielsen Writes

To the MUSICAL COURIER:

As an old reader of the MUSICAL COURIER, I do want to express my happiness at the great success Lawrence Tibbett made in *The Rogue Song* at the Astor Theater the other night. And for one sufficient reason—he deserves it. In my humble opinion he is truly magnificent, both as an actor and singer.

I wanted to go to the premiere but the house was sold out. Speaking of "sold out" reminds me of a little incident during the Bostonians' presentation of Victor Herbert's *Serenade*. All my early life I very seldom saw the front of a theater. The stage door was as near as I ever got to that part of the playhouse. One day Henry Clay Barnabee and I were coming from a rehearsal at the Knickerbocker Theater. He stopped at the box office and the sign "S. R. O." was still in the lobby. I asked him what "S. R. O." meant and he of course thought I was trying to be funny, but I assured him I didn't really know. I stood and studied it for a few minutes and said: "Oh, yes, it must mean 'sold right out.'" I shall never forget how the dear old man laughed.

But getting back to Tibbett, may I again say how happy I am over his sensational success—a unanimous verdict.

Best wishes,

Cordially yours,

(Signed) ALICE NIELSEN.

Beckers Play Piano and Violin Music

Continuing their monthly duo recitals of piano and violin music, Dora Becker Shaffer, violinist, and her brother, Gustave L. Becker, pianist and composer, found a large audience of cultured people on hand at their January 16 affair, at the Home Making Center, Grand Central Palace, New York. Each played solos, Mrs. Shaffer getting warm recalls, and Mr. Becker adding his own Bach-like gavot in E major. Together they played Rubinstein's sonata, opus 13, and Grieg's sonata, opus 8, both doing their part nobly in the difficult moments encompassed in the ensemble. Johanna A. Arnold, an accompanist of experience, heard at various large concerts, was capable in her pianistic assistance to Mrs. Shaffer. Their next joint recital, in the same hall, will take place February 20.

McClanahan Lectures on Matthay Principles of Piano Playing

On January 30 the Piano Class Research Forum of New York heard an interesting and practical presentation of the principles of the Tobias Matthay piano technic, given by Richard McClanahan, director of the Riverdale School of Music. The occasion was the first meeting of this season and the lecture was preceded by the usual "master lesson" and discussion of piano class problems, conducted by Addye Yeargain Hall, at her studios in 56th Street. Similar sessions will follow, on the last Thursday of February, March, April and May, with special speakers who will lecture on some phase of modern music education contributing to the advancement of piano class teaching.

Alexander Kahn Moves

Alexander Kahn has removed his Paris offices to Rue de Grammont.

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Orloff Interviewed

(Continued from page 11)

are fine, and they have the respect of all Europe. They have certainly invented something new. Even a Rimsky could learn from them."

"But the musical importance of jazz?"

"It rises out of the American soil, is a part of you. It will develop and will in time become an expression of American musical culture."

"Yes, but do you think it can be developed into serious forms?"

"It sprang from the soil," repeated Orloff, meaning, presumably, that it had the significance of folk-music, "but jazz must remain jazz. Experiments in the direction of making it fit into classic patterns have not been successful."

"Then you do not like European attempts to make classical jazz?"

"No. Americans should write jazz, not Europeans. The Wiener jazz concerto for piano and strings is not good jazz, and so far as I know other attempts by European composers to write jazz have been unsuccessful. But Wiener plays jazz interestingly. He and Doucet play jazz duets that are effective. Their fine, light style of playing is well liked. But jazz belongs to America and should really be played and written by Americans."

"It is nearly the same with Spanish music. Spanish musicians are introducing their music and have interested America in it. There is a great future for Spanish music and the Spanish musician. But Spanish music must be played in its own manner. In that way Iturbi is so appreciated, and, of course, Casals—a great musician! And Segovia is interesting in his own way, too, though his instrument gives him small scope for expression. Had he been a virtuoso on any other instrument."

After a pause the reviewer spoke of something else. "Excuse me," he said, "if I change the subject, but America, you know, has made of Tschaikowsky its favorite Russian composer—perhaps its favorite among all composers—at least, certainly Tschaikowsky and Wagner. And I would like to know what standing Tschaikowsky has in Russia."

"One of the most appreciated," said Orloff. "Undoubtedly greatly appreciated. He, more than any other composer, has expressed in his music the soul of Russia. Not

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externally. Not so visibly and obviously as some others, though he sometimes uses folk songs. But the soul of his music is the soul of Russia. That depth, that—something—" He hesitates for a word and, not finding it, gives it up. The interviewer understands perfectly that Orloff does not wish to put into words that may be easily misunderstood a thought that is so abstract, so elusive, that it can more easily be imagined than expressed. "Stravinsky," he continued after a moment, "idolizes Tschaikowsky. You would not think so, for his own style is so different, but he does."

"We have been told here in America, sometimes by those who seem to be authorities, that Tschaikowsky too easily becomes cheap, banal."

"Yes. So it has been said. It is a mistake that has been made by more than one critic. Tschaikowsky uses sometimes the roughest of Russian folk idioms." Orloff sings a theme to illustrate his meaning. "Folk music," he repeated. "Banal, of course, and uncouth. It was the mistake that Hanslick made. He called this music Vodka. It is Vodka! That is just what it is intended to be, just what Tschaikowsky wanted to make it. It is strange that America should understand it so well, but with your great orchestras, and your love for orchestral music. . . . Europe is just now greatly interested in the visit of the Philharmonic with Toscanini. Europe has heard about the wonderful American orchestras and is curious to hear one of them."

"We hope they will not be disappointed."

"Oh, they will not be. They do not believe, now, but they will." He rose. His time was up, and other engagements demanded his attention. The interviewer thanked him for his courtesy in giving the interview. He laughed and said "I enjoyed it more than I thought I would," which was his polite way of saying that it was not so dreadful as he expected.

P.

Maaskoff Takes Jugoslavia by Storm

BELGRADE—The first visit to Belgrade of Anton Maaskoff, the violinist, was one of the events of the early winter there. Reports of Maaskoff's work had preceded him: Vienna, Budapest and Zagreb reported him as a fiddler of the first order, one to be ranked beside the great. Maaskoff more than justified his advance reputation—he surpassed it. He played a Busoni sonata, a Vivaldi concerto, the Glazounoff concerto and Sarasate's Introduction et Caprice Jota, overwhelming his audience with his lovely tone, his fine technique and his artistic interpretations.

As Maaskoff has been engaged to play in Vienna in February, with the Gesellschaft der Musikfreunde, it is hoped that he will return again at that time in connection with a big tour of all the Yugoslav cities.

BUDAPEST—Rarely has a new violinist created a deeper impression here in recent years than Anton Maaskoff. Notwithstanding his notable successes in Vienna, Prague and many other European capitals, Maaskoff was virtually unknown here when he arrived to play the Glazounoff Concerto here with the Philharmonic Orchestra. His reception was so enthusiastic at this debut that a crowded hall for his recital eleven days later was a matter of course. The big Redoute Hall was filled with an expectant audience, and their expectations were more than fulfilled. In a Handel sonata Maaskoff displayed an admirable mastery of the classic style, in the Vivaldi C major concerto fine feeling and musicianship, and in the closing group of smaller pieces a virtuosity that "brought down the house." There were numberless encores, and applause that would not end until the lights were turned down. We hope to hear this splendid artist soon again. R.

Activities of Vera Nette

Vera Nette is teaching for the seventh consecutive year in the voice department at the New York College of Music and she also has a private studio in New York.

Several of Miss Nette's pupils are busy with engagements. Winifred Welton is soprano soloist at the First Methodist Church in Caldwell, N. J., and Mildred Williams, soprano, is at the Presbyterian Church in Paterson, N. J. Consuelo Cooley, soprano, was engaged to sing recently at the St. Luke's Convention; Elaine Melchior has just signed a contract for her first singing picture with the Columbia Talking Picture Company, and Minnie Stilger, soprano, recently gave a recital over station WOR. Vance Hayes, eighteen year old baritone, is soloist at Garrison Chapel, Fort Totten, L. I.; he also sings weekly over WGH. Guy Moore, of Texas, who is tenor soloist at Dutch Reformed Church in Jamaica, L. I., recently sang at the Jamaica Y. M. C. A.

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Ann Pritchard's act in vaudeville is "going over" splendidly, and the charming little artist from Madge Daniell's studio is solidly booked until January, 1931. She says she owes everything to Miss Daniel.

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Besides imparting his vast knowledge of the piano and its literature to his students, Mr. Grainger will teach such other requites as the art of concert performance, the skill which can produce a sonorous tone in large concert halls in the playing of works in which the orchestra takes part, and the art of memorizing. He will specialize upon the technic of the sustaining pedal, in which branch of pianism he has no superior.

In order to afford his students the utmost possible advantage in class study, Mr. Grainger has decided to combine the various classes which he conducted in previous years into one large class, with four weekly sessions of one and one-half hours each, giving the students six hours per week. In these classes all matters pertaining to repertory and interpretation, to the art of teaching, and to ensemble playing, will be thoroughly taught and discussed. Pupils will have an opportunity to play for each other with illuminative criticism on their work by Mr. Grainger. This master pianist will frequently play for the students in order to illustrate his ideas.

There will be three free scholarships offered by Grainger—one for two private lessons and all classes weekly, another for one private lesson and all classes weekly, and a



PERCY GRAINGER

third for all classes. Candidates for Grainger free scholarships will be examined by Mr. Grainger personally and they will not play behind a screen, but will be seen as well as heard by him during the preliminary and final examinations and will be tested by him in sight reading, counting beats and sub-beats, ensemble playing, and general musicianship, as well as in solo playing.

Bucharoff's Lovers' Knot Praised

The New York Staats-Zeitung commented recently upon Bucharoff's opera, *A Lovers' Knot*, as follows:

"The performance of the one-act opera, *A Lovers' Knot*, by Simon Bucharoff, occupied the latter part of the program, the composer in person accompanying the artists at the piano. Mr. Bucharoff is well known as the composer of the grand opera, *Sakahra*, which had its world premiere in the Frank-

fort Opera House, the only case of its kind in the history of American music. The roles of the Bucharoff opera, which was staged to the fullest advantage Saturday night at the Liederkranz by Walter B. Kaspareit, were most expertly interpreted. Special mention must be made of the artistic and beautiful costumes of the artists on whom, in parts, fell the severest vocal tests of the melodious work. The composer, at the piano during the entire performance, gave an extraordinary virtuoso and technical performance and he had the cooperation of the following excellent operatic quartet: Adelaide Fischer, soprano; Grace Leslie, mezzo soprano; Ernest Davis, tenor; and Edwin O. Swain, baritone. The Liederkranz audience in repeated applause showed its delight and appreciation of Mr. Bucharoff and his artists."

SIMON BUCHAROFF



In January the Lester Concert Ensemble gave a concert in the ballroom of the Benjamin Franklin Hotel in Philadelphia and, as stated in headlines in the local press, "Lester Group Pleases" and "Solos and Ensemble Selections Delight Music Lovers." The press also declared that the increasing popularity of this group of musicians is merited, as judged by their program on this occasion. Evidence of this "increasing popularity" may be seen in the fact that at a previous concert at this hotel earlier in the season 1,200 people attended, while this concert drew an audience of 1,500.

The artists who participated were Arvida Valdane, soprano; Josef Wissow, pianist; Jeno de Donath, violinist, and Mary Miller Mount, accompanist. An interesting feature of the program was the piano-duo performance of Arensky's *Silhouette*, Debussy's *En Bateau* and Gretchaninoff's *Cortege*.

Tomorrow evening, February 9, will witness another concert by the Lester Ensemble at the Benjamin Franklin Hotel, when the same instrumentalists will appear and the vocalist will be Marguerite Barr, contralto. On February 13 the following artists will be heard at the Women's Civic Club, North Wales, Pa.: Mr. Wissow, Mr. de Donath, Mrs. Mount, and David H. Miller, tenor.

Morgan Praised in Don Pasquale

Redfern Mason, in the San Francisco Examiner, said the following about Nina Morgan in *Don Pasquale*, given there recently: "With Nina Morgan's Norina, the action danced merrily along. Norina is a part which brings out the best in Miss Morgan's art, and an excellent best it is. She can be naive, and she can be vivacious, and she sings the Donizettian roulades admirably. Occasionally, it is true, she gives us a rhetorical accent, where one would look for a lyrical; but, if this is a blemish, it is at least a brilliant one."

Annabel Buchanan Heard at Strasburg, Va.

Annabel Morris Buchanan recently presented a group of organ solos at the convention of the fourth district of Virginia Federation of Music Clubs, which was held at Strasburg, Va. Mrs. Buchanan is an accomplished organist as well as composer, and her work as organist and writer is in addition to her extensive activities as president of the Virginia Federation of Music Clubs.

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Alita Alces, the possessor of a personality as charming as her clear, warm mezzo voice, appeared at the Larchmont, N. Y., Yacht Club in joint recital with Rafael Diaz, on January 12. Miss Alces included in her program the aria from Donizetti's *La Favorita*; *Ich Liebe Dich*, of Grieg; *The Last Song*, of Rogers; and *Ode to Myself*, of Dinsmore.

Elsa Alsen is now in the East fulfilling engagements. On January 9 the soprano made her debut with the Philadelphia Civic Opera Company as Bruennhilde in Siegfried. On January 21 she broadcast on the Libby, McNeill and Libby Hour from station WEAF.

The American Guild of Organists gave its annual luncheon at the Hotel Roosevelt, when Captain Bartlett of Peary Polar Expedition fame gave his motion picture lecture *Northward Ho!*

Samuel A. Baldwin, continuing his Sunday and Wednesday afternoon organ recitals, four o'clock, in City College, provides for this month the usual large variety of original organ works and transcriptions, including one or more American composers' works on each program. Of these are noted pieces by Mauro-Cottone, Thayer, Nevin, Yon, Mehner and Wyckoff.

Mildred Dilling appeared recently in concert on the Community Concert Course in Glens Falls, N. Y. According to the Times of that city, the artist "may rightly rank with the foremost harpists of our day."

Ellie Ebeling-Smalzel's pupils' recital, Aeolian Hall, New York, had on it twenty-two numbers, including a chorus of twenty young women, a male quartet, arias and songs. The hall was well filled, and the singers showed the result of excellent teaching. Mischa Poznanski, violinist, played solos and Mrs. Smalzel was the accompanist.

Marion Engle, a pupil of Mme. Rosina Lhevinne, gave a recital recently in Pittsburgh, her home town. Her program included numbers by Mozart, Beethoven, Chopin, Brahms and Debussy.

Herbert Gould again this month is busy appearing in recital as soloist with orchestra, and in opera. February 4 he gave a song recital before the Clifton Music Club of Cincinnati. Yesterday and today, February 7 and 8, he is in Chicago appearing with the Chicago Symphony Orchestra as the Narrator in Honneger's King David and also as bass soloist in the Bach Magnificat, while February 13 will find him making his third appearance this season with the Philadelphia Civic Opera Company, as Sarastro in *The Magic Flute*.

Helen Grattan, soprano, with George Vause, accompanist, furnished the January program for the American Criterion Society, Mrs. Leonard L. Hill, president, Florence Foster Jenkins, chairman of music. Miss Grattan sang music covering the periods from 1700 A. D. to 1900, closing with songs by the Americans, Weaver, Bartlett and Cole. Mrs. Jenkins' large acquaintance with musical artists guaranteed the quality of the singer and her program.

Carolyne Gray and **Bernice Allaire**, artist-pupils of Baroness von Klenner, were soloists on the French Music program of the last National Opera Club, although few persons knew this. Accordingly, the success of these young artists was all the more genuine; they received sustained applause and had to sing encores. The midwinter concert and dance of the club took place January 23 at the A. W. Association clubhouse, Leila Troland Gardner, American composer and contralto, and Edgar Shelton, American composer-pianist, being prominent on the program.

Rudolph Gruen opened the auditorium of the new Sutton Auditorium Hotel for Women on January 24. Other recent appearances included engagements in St. Louis, Boston, Syracuse, Washington, Brooklyn, Amsterdam, N. Y., and Lancaster, Pa.

Burton Holmes' lecture on the present day Germany included many illustrations, both stereopticon and moving pictures, of musical nature, such as the tower clock and chime music in Munich, and the homes of celebrated musicians.

The Kenilworth Chorus of Brooklyn, DeWitt Durgin Lash, conductor, gave The Messiah with the following soloists: Lydia F. Van Aken, Doris C. Ogden, sopranos; Harry Perine, tenor; Mabel P. MacLaurin, contralto; Arthur B. Ogden, baritone; Elbert W. Van Aken, bass. R. Helen Toothe, organist; Margaret K. McCarter and Elsie Z. Schmidt, pianists. The performance was a very successful affair, the Van Akins, soprano and bass (he is pastor of the church) doing especially well. Mabel MacLaurin also was much admired, and Conductor Lash, recently from Hollywood, showed excellent musicianship.

Reuben V. Kosakoff, composer-pianist, gave a recital of his compositions for voice, violin, piano solo and two pianos, for the Associated Music Teachers League in Guild

Hall in January, the following taking part: Stella Kosakoff Nahum, Lillian Reznikoff, pianists; Mabel Purdy, soprano, and Cyril Towbin, violinist.

Phyllis Kraeuter, cellist, has a number of engagements on the Coast. She appeared on January 16 with Martino-Rossi under the auspices of the Monday Club of San Luis Obispo, California. From there the two artists went to Seattle, Wash., Reno, and Long Beach for recitals.

Christiaan Kriens, musical director of the Travelers Hour, Station WTIC, Hartford, Conn., has been successful with his orchestra of thirty-five men, giving a regular symphonic hour and other distinctive musical features, including soloists. December 25 Mr. Kriens was chosen by the National Broadcasting Company to address the people of Holland in a half-hour program; his Holland Suite was radioed from Holland in their first radio program to foreign lands.

"**Sylvia Lent** has everything a good fiddler should have," was the comment of Harvey Gaul in the Pittsburgh, Pa., Post-Gazette following the violinist's recital before the Twentieth Century Club of that city on January 9. Miss Lent played in Chester, Pa., on January 20 and the following day in Altoona, both appearances being under the auspices of the Community Concert Series. On January 27 she was soloist with the Chicago Symphony Orchestra in Milwaukee, Wis., playing the Saint-Saëns concerto.

The Lester Concert Ensemble will appear at the Woman's Club of Bywood, Pa., on the evening of February 18. The following artists will participate: Marguerite Barr, contralto; Josef Wissow, pianist; Jeno de Donath, violinist, and Mary Miller Mount, accompanist.

Lota and Lahiri recently presented a program of Hindu music and dances of the East at Roerich Hall, New York, under the auspices of the Society of Friends of Roerich Museum. All the rhythm and color of the East was inherent in their songs and dances, while the native costumes worn by both Miss Lota and Mr. Lahiri added considerable authentic atmosphere to the performance.

Caroline Lowe, vocal instructor, has returned "from a fine holiday" and resumed work, which includes instructing many young singers prominent in concert, oratorio, vaudeville, etc.

The Lutheran Oratorio Society was conducted by Hugh Porter in a concert of Christmas Music on January 11, at Wanamaker Auditorium, New York, Edward Rechlin and Carl Broman, organists, Hobart Whitman, pianist. A representative program, including works by Bach, Praetorius, Krebs and Christiansen, was presented, and Mr. Porter won special honors.

Martino-Rossi left New York for a Western concert tour. His first engagement was in Cleveland, and from there he went direct to the Coast for a recital at Santa Barbara, Cal. The tour covers eight or more points in southern California, then continues in Seattle, after which the baritone will journey back East by way of Reno.

Edward Murch, boy soprano soloist of Grace Episcopal Church, Edward Mitchell, organist and choir master, regularly participates in the monthly festival services, and is a special attraction. He sings the standard oratorio solos by Haydn, Handel and others, and has a long list of secular arias and solos. Last summer he was soloist at the Spartanburg Festival, sang for the National Association of Organists' meeting in Toronto, and more recently at the English Music Festival there.

The Music-Drama-Dance Club, Julia Sergeant Chase Decker founder and president, with Sadie MacDonald, acting president, resumed club affairs, beginning with a Benevolent Card Party, Hotel Ansonia, January 7. Florence Junghans is chairman of Ways and Means.

The Musicians' Club of New York, under the new president, Dr. Henry Hadley, has taken on new life, holding monthly meetings, reception and collation. Social contact and musical programs make these affairs interesting. On the last program were John Amadio, flutist; John Quine; Miss Stewart, in recitations, and Walter Kramer. The Mendelssohn Glee Club sang three Christmas songs.

The National Association of Organists dinner to Dr. C. Sanford Terry, at the Pythian Temple, New York, was attended by sixty-seven members and their friends. This distinguished English professor of history at Aberdeen University is the author of works on Bach.

Willard Irving Nevins, organist and choirmaster of the Fourth Presbyterian

(Continued on page 40)

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By V. E. Negus

Introduction by Sir Arthur Keith

Foreword by Max Goldstein, M.D., F.A.C.S., St. Louis

A Review by William A. C. Zerffi of a Recently Published Book.

Despite the fact that Mr. Negus declares the human larynx to be degenerate in most respects, but accidentally well adapted to phonation, a belief which careful reflection will unquestionably endorse, yet this review must of necessity be chiefly concerned with its function as a phonating organ.

The Mechanism is the Larynx is a literally gigantic work comprising 528 pages as well as many tables, and represents an amount of patient research, scientific accuracy, and modesty of writing that must command the greatest respect and should be of inestimable value in clearing up some of the many questions with which investigators of the laryngeal mechanism have been and still are confronted. Unfortunately, however, due to the influence of others rather than to defects in Mr. Negus' own research, there are a number of erroneous conclusions regarding the functioning of the larynx so far as singing is concerned. In fact, in the very excellent introduction by Sir Arthur Keith will be found a few passaages which indicate that Mr. Negus has allowed himself to be led astray by popular vocal opinion rather than by logical thinking. Sir Arthur Keith quotes Mr. Negus as follows: "He goes so far as to declare that a knowledge of the anatomy and motion of the larynx may hamper rather than help the young singer."

This statement will undoubtedly be greeted with enthusiasm on the part of all those whose superficial thinking has led them to a similar conclusion. Sir Arthur, however, finds himself in partial disagreement with Mr. Negus for he says: "Now there is much of this with which I agree: when I began to play golf I found my knowledge of the anatomy and of the action of muscles were of no assistance to me. But had I been a professional teacher of golf I think my knowledge would have helped me to mend the faults of my pupils."

Now, while this is a somewhat parallel case, yet a vital factor has been ignored by both Sir Arthur and Mr. Negus. Even if it were to be granted that a knowledge of the anatomy and action of the muscles of the vocal organ were of comparatively little assistance in the formation of correct habits of singing, yet it will be readily admitted that every young singer is a potential teacher, and if his teacher does not, or cannot, supply him with accurate knowledge of the anatomy and physiology of the vocal organ, where shall he obtain such knowledge when he later begins to teach?

It would be absurd indeed to contend that such knowledge is indispensable to effective singing any more than knowledge of the construction and functioning of the clutch and gear mechanism is necessary to good automobile driving, but when the slightest mechanical difficulty asserts itself, the ignorant driver is entirely helpless and must perforce call in an expert. But should Mr. Negus' policy of ignorance be adopted, it would be impossible to develop any such experts in the vocal field. In fact it is not saying too much to state that it is precisely due to the lack of such experts that Mr. Negus himself has been led astray.

Beginning with the lowly fish, Mr. Negus traces the evolution of the larynx throughout the animal kingdom, and as he builds up his evidence it is impossible to disagree with his conclusion that the prime and most important function of the larynx is that of preventing food and liquid from entering the lungs, and that its use for purposes of phonation is somewhat of a side issue. This conclusion finds abundant support from the examination of the larynges of other mammals, which, while possessing a larynx admirably adapted for the production of sound, make no use of it for this purpose at all. His statements regarding the function of the epiglottis will come as an unpleasant surprise to those who have contended that it is an important factor in the production of certain vowel sounds.

There are chapters on the mechanism of respiration and the manner in which the larynx is closed during the act of swallowing, though, strange to say, Mr. Negus does not seem to have traced any connection between the action of the swallowing muscles and forced voice production, for this problem is perhaps the most important one which singers have to face. The inter-relationship of these opposing groups of muscles has been described in Dr. Floyd S. Muckey's excellent book, *The Natural Method of Voice Production*, in articles by Dr. Elmer L. Kenyon, one to which reference in particular is made was published in the November 3 (1928) issue of the *Journal of the American*

Medical Association, as well as in several of the present writer's articles published in the *MUSICAL COURIER*.

Mr. Negus' remarks regarding the valvular action of the larynx in regard to the regulation of intra-thoracic pressure are highly interesting, particularly in respect to the difference between the closure of the glottis in men and women. He says: "By means of the laryngoscope the vocal cords of a man are seen to shut with a snap on making an effort with the arms in an adducted position. . . . In the case of women, closure of the glottis on arm effort is the exception; women have comparatively little strength in their arms and in consequence are not in great need of thoracic fixation." As this obviously indicates a greater amount of strength in the adductor muscles in man, it may possibly be the answer to the question as to why, in forced voice production, men bring their arytenoids together with such force that the vocal process sometimes crosses, whereas in woman there is a tendency for the arytenoids to separate, the anterior portion of the cords being pinched together with the result that nodules often form.

The fact that birds sing by means of the syrinx, an organ situated at the bifurcation of the trachea and not with the larynx, will interest those who have expressed themselves as believing that human singing could be improved by adopting the method of tone production used by birds, and come as a shock to a certain prima donna who claims to have learned her voice production from the birds.

It is to be regretted that Mr. Negus did not have the opportunity of becoming acquainted with Dr. Muckey's book, *The Natural Method of Voice Production*, to which reference has already been made, before offering his conclusions upon the mechanism of phonation. The present writer cannot avoid the conclusion that a knowledge of the contents of this book together with a more liberal study of singing would have prevented some of the errors which Mr. Negus has made. For instance, when Mr. Negus states that "sharp edges to vocal cords do not appear to give such pleasant tones as if the margins are blunt and in contact over a fairly wide area" and from this deduces the fact that the "mellow tones of baritones and contraltos are more pleasing to most than the shriller voices of tenors and high sopranos," and further indicates the belief that the quality of Caruso's voice was bettered by virtue of the chronic laryngitis from which he suffered, one is aghast to think that so accurate a thinker and worker as Mr. Negus can reach such astonishing conclusions. In the first place, a singer whose vocal cords are in contact over a fairly wide area is singing incorrectly and it is precisely this type of forced production which causes the shrillness in the voice to which exception is taken. No one familiar with singing would for a moment subscribe to the belief that baritones and contraltos have a monopoly as regards pleasing tone quality, this depending largely upon the manner in which the tones are produced. The opportunity to examine the larynges of singers who have been trained to sing correctly would have prevented the conclusions regarding the so-called "normal mechanism" and "falsetto mechanism" to which Mr. Negus has been led. An examination of the larynges of a very great many singers has never revealed anything akin to the diagram of the falsetto mechanism to this writer.

So far as the radiograms of Mr. Stephen Jones are concerned, it is quite possible to sing "a" (as in father) as well as other vowels with the naso-pharynx closed, but since this reduces the amount of resonance available, it is not a wise practice. "A" can be sung clearly without closing the naso-pharynx.

One can only wish that Mr. Negus had omitted his "Observations on Singing" for in these he casts science to the winds and makes the trite and familiar suggestion that it is probably better for teachers of singing to use "vague terms such as, thinking the voice forward," "singing in the mask," "feeling the voice on the lips" than to attempt pseudo-scientific references to constrictors of the pharynx, control of the diaphragm, and so on." It is the use of these wordy nothings which may be said to be in a large measure responsible for the very confusion which Mr. Negus himself, in an earlier paragraph, de- plores.

However, what can be said in the face of such modesty as is evidenced in one of the concluding paragraphs which reads: "Most of the views put forward in this book are theories and not facts; anyone who takes the trouble to examine them and show their fal-

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lacies will be doing a service in allowing the truth to be arrived at by the elimination of some of the possible conclusions." It is impossible not to applaud so open minded an attitude, and one can only hope that Mr. Negus will study the larynx more particularly from the standpoint of tone production. Despite agreement with the belief that the larynx was not designed for vocal purposes, its use for speech and song is of tremendous importance in our present civilization, and the need for reform, so far as the haphazard and inefficient methods of voice production taught today, is very great. The need for original research is vital, and one can but regret that Mr. Negus did not place a greater reliance upon his own intelligence and been guided less by the seeming authorities whom he consulted.

(The Boston Music Co., Boston)

Miniature Duets from Master Symphonies, selected and arranged by Elizabeth Gest.—There are eleven of these little pieces, eminently suited by arrangement for the educational purposes for which they are manifestly intended. One assumes from the appearance of the pages that the pupil is to play the secondo and the teacher the primo. There are many more notes in the latter. The secondo plays chiefly the bass, with a great many rests to be counted, and there is nothing in all music teaching more important than the counting of rests.

The pieces used begin with Haydn—a gay little air from the second movement of the Surprise Symphony. The familiar tune of the first movement of Mozart's second symphony follows, and the lovely Larghetto from Beethoven's second symphony, one of the most beautiful pieces of music that this composer ever wrote.

Of the same composer, the second movement of the second symphony is briefly quoted from. Then follows a portion of the Unfinished Symphony by Schubert. Other selections are from Schubert's Symphony in C, Schumann's first symphony, Brahms' third symphony, Beethoven's fifth symphony, and finally the gavotte from Bach's third orchestra suite.

Obviously this material is possessed of extraordinary value for the child. It gives an opportunity to become familiar by persistent use with the great melodies of the great classic masters, and must act as an effective stimulation of good taste in the best sense of the word, and may, perhaps, in many cases, mean the production of a music lover, or rather, one should say, the development of a lover of real music in contradistinction to what is familiarly known as a "jazz hound."

College of Fine Arts Notes

The College of Fine Arts of Syracuse University offered a wealth of fine musical concerts between the opening of the college in the fall and the Christmas holidays. In addition to the regular number of private and public recitals, the following faculty members gave recitals in Crouse College Auditorium: George Mulfinger and Kirk Ridge, pianists; Hazel Jean Kirk, violinist, and Dr. George A. Parker, organist. Large audiences were attracted to all of these recitals and the performers were recalled a number of times. The programs were artistically and attractively arranged, comprising compositions from the classic, as well as the modern and ultra-modern schools.

November 21 witnessed the birth of a new music organization at the University. For years the College of Fine Arts was interested in the formation of an orchestra of symphonic proportion and instrumentation, which was finally organized under Andre Polah. For its first concert, the orchestra presented Beethoven's First Symphony in its entirety, concerto for two violins with string accompaniment by Bach, and the Marche

Slave by Tschaikowsky. The orchestra attracted a large audience and with only eight rehearsals, the fifty-one musicians making up the orchestra played in magnificent style. The orchestra is now at work on the orchestral accompaniments to the grand opera Orpheus, by Gluck, which will be presented with full stage scenery and action during the latter part of February under the direction of Professor Polah.

On December 12 the University Chorus, under the direction of Howard Lyman, gave its thirty-sixth concert when it presented in concert form Bizet's Carmen.

Dr. Lyman has begun rehearsal for the spring concert, which will include the Cantata, God's Time is Best, by Bach, and an Ode, The New Earth, by Henry Hadley.

Eleanor Spencer Returns

(Continued from page 8)

an engagement on the following day. There was a social entertainment after her concert, and she had in mind that her train left at two. She was still in evening dress on her return to her hotel, when the porter informed her that the train, the Orient Express, actually left at 1:30. She realized that she had no time to change and catch it, but influential friends aided her, and through their courtesy she reached the station in time, or, at least, perhaps the train was unofficially delayed a little on her account. Miss Spencer quotes this experience chiefly as an evidence of the courtesy with which she has been received everywhere in Europe.

While in the Southeastern part of Europe Miss Spencer played three times in Budapest, twice with the symphony orchestra under Dohnanyi. She has orchestral engagements next season to play in Prague and Vienna.

Miss Spencer says that the European orchestras are very good, and play excellent accompaniments. At the time of this interview, she had not had an opportunity to hear American orchestras, which, she said, she heard from all sides were the most remarkable in the world.

As to the matter of her programs, Miss Spencer says that she feels no call to play modern music. She finds it interesting but feels that it is not her language, and not useful to her as a means of self-expression. She thinks that the rage for modern music is overdone, and expresses the same opinion regarding the present vogue for Spanish music. Spanish artists, however, she admires. She says she was one of the first to hear Segovia when he began to tour Europe and finds his musicianship and virtuosity extraordinary. She has also been deeply impressed by La Argentina's dancing. On one occasion Miss Spencer saw La Argentina dance to the music of Old Spain, arranged by Joaquin Nin, with Nin playing the accompaniments. At this recital Mr. Nin also included some of his own very interesting compositions.

At her Carnegie Hall recital Miss Spencer played three sonatas by early eighteenth and nineteenth century Spanish composers arranged by Joaquin Nin which the New York Times critic terms "brief, rhythmically brilliant and piquant!" The same critic says that Miss Spencer's "evident musicianship and taste are supported by a technique which is always adequate and often brilliant." The Herald-Tribune calls her "a serious, sincere musician." These are qualities for which Miss Spencer has long been recognized, and her visit to America should be satisfying to music lovers who prefer musical presentations of solid worth to the merely spectacular.

Second Carnegie Gift

A second gift to the National High School Orchestra and Band Camp at Interlochen, Mich., has been made by the Carnegie Foundation. This will be \$5,000, which is to be used for camp buildings. Last year the Foundation voted the camp a gift of \$2,500, but, after a thorough study of the camp last summer, decided that its work was worthy of greater support.

A gift of \$2,000 by Floyd Clinch of Chicago will be used for the construction of sound-proof practice rooms, which will be ready in time for the 1930 camp.

The National Federation of Music Clubs is endeavoring to raise a fund that would provide a scholarship to the 1930 camp for the most talented youngster in each of the forty-eight states. The task of raising the \$300 scholarship in each state is in the hands of the various state music club organizations.

Rita Raymond to Sing with Orchestra

Rita Raymond, who is now located on the Coast, has been engaged to appear as contralto soloist with the Los Angeles Philharmonic Orchestra in the pair of concerts of February 27 and 28, when Die Meistersinger will be performed.

Miss Raymond has also been active in radio work while on the Coast, one of her recent appearances being in a performance of Pinafore over Station KNY.

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Artists Everywhere

(Continued from page 37)

Church, New York, gave a special musical service on January 19, when Negro Spirituals, arranged by Burleigh, were sung. His singers were the following: Lillian Gustafson, soprano; Georgia Graves, contralto; Frederick Hufsmith, tenor; Dudley Marwick, baritone.

N. Lindsay Norden, organist and musical director of the First Presbyterian Church in Germantown, Philadelphia, gave an organ recital at the church on January 15, his program consisting of works by Wagner, Goldmark, Stravinsky-Norden, Hartline, S. Wesley Sears, Debussy, Gluck, Gaul and Lefebvre-Wely. He was assisted by Thomas McCollard, bass, who sang Mr. Norden's *To Whom Then Will Ye Liken God* and also a number by Brahms.

Os-ke-non-ton, after two years blazing the Mohawk Trail across Europe, was sched-

uled to return to America last month to fulfil bookings made for him. London has given him an ever increasing press acknowledgment. His most recent appearances culminated with a brilliant concert in Antwerp. Music critics are frank in their praise of the fact that Os-ke-non-ton sings the classic repertory in a way to compete with the best baritones, and still give them a considerably more novel thrill in singing Indian songs. The Antwerp Courant declared: "This Mohawk singer is a personality of vigor and power, with a voice that is emotional and melodious. In the *Credo* (*Othello*) he touched one the most with his Indian music." The Journal corroborated with "This Indian with his big range and sonorous voice made a sensation. He compelled our admiration with his superb Invocation to the Sun God, not to mention the originality of his other Indian songs."

Gina Pinnera gave a recital in Budapest, Hungary, on January 20. Her program consisted of two Gluck arias, a Ger-

man group, arias from *Forza del Destino* and *Tosca*, and French and Italian songs.

Sri Ragini gave a recital of Hindu songs and dances at the Roerich Museum, New York, on January 8, under the auspices of the Society of Friends of Roerich. She prefaced her recital by a few introductory remarks about the symbolism inherent in the Hindu dance, explaining the significance of various body and hand motions and expressions. Miss Ragini is a member of the faculty of the Master Institute of Roerich Museum and is giving a course at the Institute on the art of Hindu dancing.

Emma Redell sang recently in Washington, D. C., after a successful recital in New York, and was enthusiastically acclaimed by the public and the press. The Washington Evening Star said: "No artist of international standing, even including those of the Metropolitan Opera, has appeared in Washington who was better equipped for concert work."

Margaret Riegelmann, soprano, won many favorable press comments following her recent New York recital, some of which were as follows: "Equipped with a serviceable voice of pleasant texture and considerable size" (Sun); "Enthusiasm and engaging spirit displayed in her performance brought cordial applause" (Times); "Miss Riegelmann sang with an agreeable quality of tone" (Herald Tribune).

Helen Schafmeister, pianist, who has fulfilled many successful engagements this season, will broadcast over WOR on the evening of February 27. She will play a concerto with the Bamberger Symphony Orchestra. Early in March she will give a recital at Steinway Hall.

Henry F. Seibert's organ playing had the following comment in the January Bulletin of the Town Hall, New York: "The organ recitals are being enjoyed as never before." On January 17 Mr. Seibert played a varied program, including three numbers by American composers: Evening Bells and Cradle Song (MacFarlane) Will o' the Wisp (Nevin), and the Pygmies (Stoughton). Engagements booked for Mr. Seibert during February include: February 2, New Rochelle, N. Y.; 4, Sinking Spring, Pa.; 6, Lebanon, Pa.; 7, Town Hall, New York; 9, White Plains, N. Y.; 19, Erie, Pa.

Semyon Spielman, cellist, recently has been appearing with much success over WABC, having received many letters from radio fans in appreciation of his artistic playing. Mr. Spielman also has appeared as soloist with the United Symphony Orchestra.

Georgia Stark, coloratura soprano, who scored success recently singing leading roles on tour with the Pennsylvania Grand Opera Company, has been equally well received during the past few weeks in her radio appearances. She was heard over WCDA on December 22 and January 19 and over WEAF on January 8 and 25. Another recent engagement for Miss Stark was on January 13, when, through the courtesy of Fortune Gallo, she sang at the Hotel Astor at the banquet given for the benefit of the Jewish Orphans Home. This concert was broadcast over the Columbia chain.

Charles Stratton, tenor, is filling engagements in the West this month. On February 9, he will be heard in Oshkosh; 11, Waukesha; and 13, Fond du Lac, Wis. These are all reengagements, and each of them will mark his third recital in that particular city.

Nevada Van der Veer appeared again last month in leading roles with the Philadelphia Civic Opera Company, singing Erda in Siegfried and Waltraute in *Die Götterdämmerung*.

The Baroness Von Klenner, president of the National Opera Club and Honorary President of Grand Opera of the National Federation of Music Clubs, again has a plan to offer prizes amounting to \$1,000 for the two best women singers who have three operatic roles ready. Naturally, the National Opera Club will sponsor the entire movement, which assures its success.

Jeannette Vreeland, soprano, will sing songs by John Carlyle Davis, of Cincinnati, when the American composer gives a recital with his son, Roland Davis, of all-Davis works, at Carnegie Hall, New York, on March 4.

Hart House Quartet's Six New York Dates

The Hart House Quartet has been engaged to perform the string quartet by John Powell at the National Arts Club in New York on February 12. On February 19 the quartet will play at Hunter College, and on the 23rd at the Brooklyn Academy of Music. These appearances, together with their three recitals on February 14, 17 and 21, will give New Yorkers an opportunity of hearing the Hart House group six times in the period of eleven days.

The programs announced by the quartet for the recitals in New York command attention for their outstanding character. The first program on February 14 is evidently dedicated to French music, including both Cesar Franck and Debussy, while the second, on February 17, features our contemporaries,



ANNA FITZIU,

who, after an absence of three years from the concert stage, recently made a successful re-entry at the Biltmore Friday Morning Musicals, with John Charles Thomas and Nikolai Orloff. Miss Fitziu returns in excellent voice and will soon start on a tour booked for her by R. E. Johnston. She is scheduled to appear soon at Carnegie Hall with Gigli. A nervous breakdown stilled Miss Fitziu's singing three years ago, and upon her recuperation she decided to enjoy being the "enfant gate." Every time Miss Fitziu ventured forth she was met on all sides by: "Why aren't you singing?" "When are you going to sing?" And as she spent most of the time explaining, she decided there was only one thing for her to do—Sing! So she returned to professional work. (Elzin photo.)

such as Delius, Dohnanyi, and John Beach, who is an American now residing in New York. The third program, on February 21, consisting of Beethoven, Haydn and Schubert, is a model of classical orthodoxy.

Metropolitan Opera

(Continued from page 29)

ANDREA CHENIER, FEBRUARY 1

Owing to the continued illness of Gertrude Kappel, the scheduled performance of *La Juive* was changed to *Andrea Chenier* on Saturday afternoon. Leonora Corona sang *Madeleine*, portraying the role admirably. She was in unusually good voice and sang with a richness of tone and abandon that won her warm applause. Miss Corona again impressed with her dependability. She has jumped into numerous breaches this season due to the illness of other singers. Such a singer is a valuable asset to any company.

Ina Bourskaya appeared as *Countess de Coigny* and Mario Basiola as *Gerard*. Some of the best singing of the afternoon was done by Martinelli, the Chenier. His ringing top notes and fine portrayal brought the house down. Adamo Didur provided some of his inimitable character work as *Mathieu*. It is good to have him back with the company again. The other parts were in capable hands. Mr. Bellezza conducted.

TANNHÄUSER, FEBRUARY 1 (EVENING)

A capacity attendance gathered on Saturday evening to hear Wagner's *Tannhäuser*. Mime, Stückgold sang the role of *Elizabeth* for the first time at the Metropolitan, and did justice both vocally and dramatically. She was well received by the audience. *Tannhäuser* was sung by Mr. Kirchoff who gave a commendable impersonation of the tenor role. Others in the cast who added to the successful performance were: Elizabeth Ohms, *Venus*; Mr. Schorr, *Wolfram*; and Mr. Bohnen, the *Landgrave*. Owing to the illness of Mr. Bodanzky, Dr. Karl Riedel conducted.

SUNDAY NIGHT CONCERT, FEBRUARY 2

Rosa Ponselle made her final appearance of the season before a packed house that enthusiastically greeted the young and popular singer. After the *Ernani*, *Ernani* *Invocami* aria and an earlier group of songs to the accompaniment of Romano Romani, Miss Ponselle was applauded to the echo. And before the audience would let her go, she responded to no less than ten curtain calls. In wonderful voice, Miss Ponselle gave much to her enraptured listeners; much that will linger for some time to come.

Edward Ransome, the new tenor who will undoubtedly become one of the company's most dependable singers, sang the *Improviso* from *Andrea Chenier*. His beautiful voice was heard to advantage, being also notable for resonance and clarity. He again made an excellent impression. Marion Telva selected a *Pique Dame* aria for her contribution and sang it admirably. Grace Moore chose the *Gavotte* from *Manon* and some songs for which she was warmly applauded. In fine voice, she pleased the audience in no uncertain manner. Danise, Pinza and orchestral numbers rounded out a most enjoyable evening.

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Ithaca Conservatory Concert Band Gives Splendid Concert

"An artistic achievement which would have been a credit to an experienced symphony orchestra," seemed to have been the unanimous verdict of the large audience which attended the concert given on January 25 at the Conservatory Little Theater by the Concert Band from the Ithaca Military Band School, which is affiliated with the Ithaca Conservatory, with Ernest S. Williams, dean of the school, conducting. The program included works by Grieg, Wagner, Giordano, Liszt and Rachmaninoff; a trombone solo played by Paul Lester, and a cornet duet by Craig McHenry and Carleton Stewart, members of the Band School.

This was the first evening concert of the season by this organization, although a series of Sunday afternoon concerts have been presented. Each of these was symphonic in nature and presented with a finish exceptional for a student organization. At the last Sunday concert, the entire program consisted of works by Tschaikowsky and practically an entire symphony was played.

Mr. Williams, dean of the school, is a conductor of wide experience and a cornet soloist whose name is a familiar one in European countries as well as in the United States. The Ithaca Military Band School at present has three complete bands organized and Mr. Williams holds daily rehearsals with each one. The Senior Band is now rehearsing an entire Schubert program which will be played in the Ithaca Conservatory Little Theater in the near future.

La Forge-Berumen Studio Notes

Harrington van Hoesen was heard at the Bowery Mission on January 9, accompanied by his teacher, Frank La Forge. The baritone's rich, mellow voice as usual was received with enthusiasm and he had to add

several encores. Mr. La Forge was as always master of the keyboard.

The weekly La Forge-Berumen musicale over WEAF on January 9 featured Mary Tippett, coloratura soprano, who revealed a voice of remarkable capabilities, mellow, smooth, flexible and well-controlled; also Phil Evans, pianist, who played with fine feeling and good technic. Beryl Blanch gave Miss Tippett excellent support at the piano.

The following week Louise Bave, soprano, broadcast, using her voice with keen intelligence and musical understanding, while Editha Messer furnished splendid accompaniments. Aurora Ragaini displayed fine technic and played with verve and vitality.

Ellery Allen Heard

Ellery Allen, lyric soprano, who is being heard a great deal these days in programs of early American music, wearing original costumes made in the period of 1870, was the soloist at the National Society of Colonist descendants of America, of which Mrs. Charles Fischer is the president-general, at the annual celebration at the Pennsylvania Hotel, January 17.

The program consisted of patriotic themes and included a pageant in costume, singing and orchestral music. General John Ross Delafield was the speaker of the evening.

Miss Allen sang the early American patriotic songs, and also early American folk songs.

Castelle Studio Notes

Elsa Baklor, coloratura soprano, gave a program of Spanish, Italian and French songs in the first of a series of recitals at the Y. M. C. A. in Baltimore, Md. The audience was greatly enthusiastic, and the critic of the Evening Sun declared that she gave distinction to all her numbers and that spontaneity and fluidity of utterance which have come to be regarded as characteristic of

her. Miss Baklor also is well known in radio work, as a staff soprano of station WBAL, Baltimore. She is an artist pupil of George Castelle.

Hilda Burke, who again this season is scoring a series of triumphs with the Chicago Civic Opera Company, received her musical training from Mr. Castelle. During a recent visit to her home city, the soprano appeared over the radio as soloist with the WBAL Concert Orchestra. She also gave a concert recently, among other cities, in Birmingham, Ala., in a program which she selected and trained with Mr. Castelle.

Another pupil, Alice Boody, soprano, was heard in concert before the Educational Alliance, the Baltimore Evening Sun noting that she sang in excellent voice and with spirited expression.

Marguerite Anger, coloratura soprano, who received her entire training from Mr. Castelle, recently was awarded a three-year scholarship at the Peabody Conservatory, where she is continuing her studies under Mr. Castelle, who is a member of the vocal faculty at the conservatory.

Other pupils of this well-known pedagogue who have recently won prizes are Helen G. Knowles, dramatic soprano, of Delaware, who was state winner in the national radio audition held in November; Robert Wiedefeld, baritone, who was awarded the Caruso Memorial Foundation prize and is now studying in Milan, and Helen Stokes, soprano, winner of the Juilliard Foundation Extension Scholarship, who is continuing her studies at the Peabody Conservatory under Mr. Castelle.

Mannes Concert Records

Two records for attendance at Metropolitan Museum of Art concerts given by David Mannes and a symphony orchestra for the twelfth year, were broken with the last concert of the January series, on January 25.

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Pinnella Scores in Berlin

According to the Paris edition of the New York Herald of December 23, "Gina Pinnella is the fortunate possessor of everything that a singer should have. At times one is tempted to refer to her as a lyric soprano, only to hear it ring out in a big aria as a high dramatic soprano—and with something of a mezzo quality in the middle and lower registers. Her interpretative powers made it a joy to hear her, whether it be Brahms' delicate *Feldensamkeit* or the *Casta Diva* from *Norma*, and her breath control and phrasing are exemplary. Miss Pinnella is a very great artist."

The above concerns Miss Pinnella's recital in Berlin.

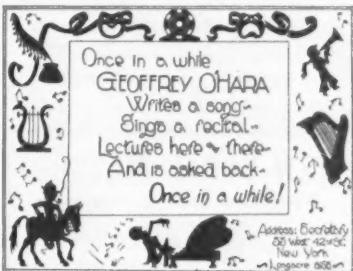
Rochester's Civic Orchestra

The Civic Orchestra of Rochester entered upon the second half of its season on February 2 with a concert at West High School, Eugene Goossens serving for the third time this year as conductor. Josy Kryl White was the violin soloist, playing the Bruch concerto in G minor.

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Guest Conductors Delight Detroiter

Menuhin Scores Marked Success

DETROIT, MICH.—For the ninth pair of subscription concerts of the Detroit Symphony Orchestra at Orchestra Hall, Bernardino Molinari was guest conductor, and such was the impression he made last year that both concerts drew enthusiastic audiences. He presented L'Inviero from the Four Seasons (Vivaldi), the Beethoven fourth symphony, The Sorcerer's Apprentice (Dukas) and, by request, The Pines of Rome (Respighi). Delicacy, meticulous attention to detail, fire and vigor characterize all of Mr. Molinari's readings.

The twelfth Sunday afternoon concert of the orchestra brought Victor Kolar to his accustomed post as conductor, and introduced Jascha Schwarzman of the cello section as soloist. He contributed the second concerto of Victor Herbert, op. 30, displaying much technical skill and a fine tone; he was warmly acclaimed. For the rest of the program Mr. Kolar presented excerpts from Berlioz' The Damnation of Faust and the Cesar Franck Symphony in D minor. This symphony is a favorite here and Mr. Kolar gave an admirable reading of it.

For the concert of January 19, Mr. Molinari conducted, his program including the Beethoven Fifth, the Corelli Suite for string orchestra, The Sorcerer's Apprentice by Dukas, and the Overture to Semiramide by Rossini. The audience was very enthusiastic; a wildly cheering throng on their feet and applauding vociferously gave a thrill not soon to be forgotten.

The third in the series of young people's concerts was given January 11, with Edith Rhett lecturing and Victor Kolar conducting. The program featured the brass section of the orchestra. Miss Rhett spoke in her usual entertaining and illuminating manner, and Mr. Kolar conducted with his accustomed skill. The program consisted of Siegfried's Rhine Journey, Wagner; excerpts from the Overture to Mignon, Thomas; Wedding March, Mendelssohn; March of the Toys from Toyland, Herbert; two Fanfares, Glazounoff; Ride of the Valkyries, Wagner, and the Dream Music from Haensel and Gretel, Humperdinck.

On January 13, Harold Kreutzberg and Yvonne Georgi gave a dance recital at Orchestra Hall. Their entire program consisted of compositions and arrangements of Frederick Wiegens. Their great success of last year was repeated.

January 14, the Detroit String Quartet gave the first of four chamber music concerts in the small hall of the Institute of Arts. The quartet retains the same personnel as that of last season—Ilya Scholnik, first violin; William Grafing King, second violin; Valbert P. Coffey, viola, and Georges Miquelle, cello. The quartet has long since passed the experimental stage and play with an admirable ensemble. The program was Italian in character and consisted of Quartet in A major, Pizzetti; a group by Siniaglia, and Malipiero's Rispetto Strambotti. The entire program was modern in style. Mr. Molinari was a guest at the concert.

January 15 the Gunzberg Trio—Dr. Mark Gunzberg, pianist; Gilbert Beaume, cellist, and Jeanne Real, violinist—assisted by John Wummer, flutist of the orchestra, gave a varied and interesting program at the Federation of Women's Clubs. It included Eugene Goossens' Suite for flute, violin and piano, and the Tchaikowsky Trio for piano, violin and cello.

January 19, Guy Filkins, A.A.G.O., gave the first of a series of informal recitals on the organ of the Central Methodist Church. His program consisted of Allegro Maestoso (Sonata in D minor), West; Legend, Federlein; Morning Song, Renwick; War March (Rienzi), Wagner; Second Andantino in D flat, Lemare; Will o' the Wisp, Nevin; By the Waters of Babylon, Stoughton; Rhapsody, Silver and Chimes.

On January 20 the vast auditorium of the Masonic Temple was filled with a capacity house to hear the much heralded Yehudi Menuhin, who made his first appearance here. Mr. DeVoe, under whose management the concert was given, had engaged the Detroit Orchestra with Victor Kolar as leader to provide a musical background for the young violinist, who played the Brahms Concerto in D major. What a thing of beauty he made it, playing with all the maturity of an experienced artist! The audience was filled with wonder and amazement that so young a lad could apparently understand and convey the emotional content of the work. At its close the audience was so insistent in its applause that he played three encores with piano accompaniment—the Sicilian Rigaudon, of Franco-Kreisler; Wieniawski's Scherzo Tarantelle, and Sarasate's Ziegnerweisen, all exacting as to technic and skill, and when this youngster delivered all that they required, pandemonium broke loose. Not the least of the young violinist's charms is his matter-of-factness and his unspoiled manner.

The orchestra gave the first part of the

program which consisted of Lassen's Festival Overture; Valse Triste, Sibelius; Liebestraum, Liszt, and Capriccio Espagnol, Rimsky-Korsakoff.

J. M. S.

The English Singers Complete American Tour

The English Singers have just completed their triumphant tour of the United States and have embarked for the Orient, where they are booked for a series of concerts in the principal cities of China, Japan and India. This unusual sextet has been hailed as one of the outstanding musical features of the United States in the past two years and accounts of their activities in the East are awaited with keen interest.

These singers, who created such a sensation in this country, have left not only a pleasant memory, but also a permanent record of their beautiful ensemble singing. They have recorded a program of twenty-four of their best known songs on twelve phonograph discs for the Rovcroft "Living Tone" Record Company. These records are so true to life that on hearing them, Cuthbert Kelly, the founder and spokesman of the English Singers, exclaimed, "You have caught completely the very life of our music."

Dr. J. Lewis Browne Dedicates New Organ

When new organs are dedicated in Chicago and the Middle West, Dr. J. Lewis Browne is frequently called upon to give the inaugural recital. This eminent organist, composer, and choirmaster acted in that capacity when the recently installed Austin organ at St. Patrick's Church at South Bend, Ind., was dedicated on January 17. Many of Dr. Browne's compositions were included in the program, both organ and choir numbers—St. Patrick's choir rendering his processional, Come Holy Hosts and his motet, Ecce Sacerdos Magnus, and Dr. Browne playing four of his organ numbers—Ave Maria, Scherzo Symphonique, Gavotte with Intermezzo and Alla Marcia.

Copland-Sessions Concerts' Announcement

For this, the third season of the Copland-Sessions Concerts of Contemporary Music, a series of three subscription concerts are to be given, on Sunday evenings during February, March and April. Works by the following young American and European composers will be presented: Robert Russell Bennett, Israel Citkowitz, Jeffrey Mark, Jean Binet, Theodore Chanler, Carlos Chavez, Robert Delaney, Vladimir Dukelsky, Jerzy Fitelberg, Roy Harris, Tadeusz Jarecki, Colin McPhee, Nicholas Nabokoff, Nino Rota and Dane Rudhyar.

New York Concert Announcements

M: Morning. A: Afternoon.
E: Evening.

Saturday, February 8
Philharmonic-Symphony Children's Concert, Carnegie Hall (M). Boston Symphony Orchestra, Carnegie Hall (A). Philharmonic-Symphony Society, Carnegie Hall (E). John Powell, piano, Town Hall (A). Helen Taylor, song, Town Hall (E). Vlado Kolitsch, violin, Steinway Hall (E). Edna Gansel, violin, Calif. Hall (A).

Sunday, February 9
Philharmonic-Symphony Society, Carnegie Hall (A). Andres Segovia, guitar, Town Hall (A). Society of the Friends of Music, Mecca Auditorium (A). Manhattan Symphony Orchestra, Mecca Auditorium (E). Charles Fleischman, violin, Steinway Hall (A). Copland-Sessions Concert, Steinway Hall (E). Hattie Strauss, song, John Golden Theater (E). International Symphony Orchestra, Forrest Theater (E).

Monday, February 10
Philadelphia Orchestra, Carnegie Hall (E). Walter Damrosch, lecture, Town Hall (A). Alton Jones, piano, Town Hall (E). Rubinstein Club, Plaza Hotel (E). Adele T. Katz, lecture, Guild Hall (M).

Tuesday, February 11
Institute of Musical Art of the Juilliard School, Carnegie Hall (E). Moses Levine, violin, Town Hall (A). Maleva Harvey, piano, Town Hall (E). Paul Althouse, song, The Barbizon (E).

Wednesday, February 12
Philharmonic-Symphony Society, Carnegie Hall (E). Alberto Sciarretti, piano, Town Hall (E).

Thursday, February 13
Philharmonic-Symphony Society, Carnegie Hall (A). Frieda Hempel, song, Carnegie Hall (E). Hart House String Quartet, Steinway Hall (E). Debusky Club, Pythian Temple (E).

Friday, February 14
Philharmonic-Symphony Society, Carnegie Hall (A). Rachmaninoff, piano, Carnegie Hall (A). Philharmonic-Symphony Society, Carnegie Hall (E). Harold Bauer, piano, Town Hall (A). Oratorio Society of New York, Town Hall (E).

Saturday, February 15

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HOW TO INITIATE THE CHILD INTO THE STUDY OF THE PIANO

By Renzo Viola.

First of all, it is necessary to overcome the conviction generally prevalent among parents that it is possible to have a child begin the study of the piano under any sort of a guide, later entrusting him to a "teacher of value." If the child shows possibilities, practically always the "teacher of value" will have to undo the bad teaching of the early training, a thing which is not always possible. A child who is already accustomed to a bad functioning of the fingers, to an irrational use of the flexible and extending muscles, will find himself before a difficult problem which will lead to unhappy results, such as indifference and the loss of one of the principal factors to the study of piano—ambition.

I remember attending a students' concert in one of the best music halls of New York, and among the sixteen pupils heard not one could play without bringing suffering either to himself or to the listener. An irrational preparation was evident to a well-trained eye. In fact almost all of the pupils performed like the acrobat who walks on the tightrope. This was especially evident in passages of agility or velocity. Such lack of conscience on the part of the teacher is an insult to the art. This is why one finds persons who are pessimists in regard to students' concerts held at the schools. Many have the conviction that one goes there to laugh, but why laugh? Perhaps the child does not possess the artistic qualities of the adult.

At the beginning of the studies, it is necessary to be very careful in the choice of a good piano. With an instrument which is not adaptable, the child is obliged to overcome the wrong functioning of an imperfect mechanism, which imperfections are necessarily diverse from the indispensable correct functioning of a perfect mechanism and retard the progress of the student. For example, playing on an uneven keyboard, the child will have to develop unequal contraction in order to obtain a tone of good quality. If the keyboard is too stiff, to lower the key the child will have to use unnecessary effort in order to achieve an effect which he could easily realize on a good instrument. Therefore, providing the child with the proper instrument, and then entrusting him with a seasoned teacher, means saving time and avoiding difficulties.

Opera Club of the Oranges Sets Good Example

A distinguished audience, almost filling to capacity the spacious auditorium of the Orange High School, greeted the Opera Club of the Oranges at its second performance, on January 15. There was noticeable a joyous expectancy as the audience awaited the rise of the curtain. The auditorium in "birthday garb" of flowers, ferns and palms, artistically arranged, lent a beautiful background.

As the familiar strains of Mascagni's popular Cavalleria Rusticana filled the auditorium, there was profound silence, and as the stage came into view with its beautiful scenery and fine lighting effects, the ensemble of pretty girls and joyous villagers truly represented a picture of a fine Easter morning. The singing was highly commendable. One could not but feel that here was an organization from whom to expect much. With such excellent diction, opera in English is not only singable but most enjoyable. Certainly more performances of this kind would be a help toward development along these lines.

The principal parts were entrusted to members of the club selected by their directors, Betsy Culp and Louis Dornay. All showed talent, and credit is due the club for its successful venture.

There was a fine bit of stage business, and the lighting effects in the church scene were excellent. A priest carrying the cross heading a procession of altar boys garbed in red and white gowns and carrying long lighted candles was effective, and the orchestra's playing of the intermezzo also created pleasure. The cast was as follows: Santuzza, Eulalia Lausser; Lola, G. La Rue Crosson; Lucia, Jessie Ferguson; Turiddu, Claude Dyer; Alfio, Michael P. Revello.

The garden scene from Gounod's Faust was sung in French, the arias and ensembles being rendered in musically manner. Roberta Le Massena was a pretty, graceful Marguerite. She displayed a good voice, with some fine high tones. In the beautiful Il m'aime, il m'aime, she did some excellent singing. All things considered, the entire cast acquitted itself well. Leonora Scattergood, as Martha, was a rather modern and amusing guardian, displaying good training. Alfred Fleming, who essayed Mephistopheles, had a fine conception of the part, while Faust, the role chosen for Donald Salisbury, was struggled through heroically.

When the third and last offering of the

The teacher who exercises ingenuity in research, and who dedicates his intelligence to the study of an elementary phenomenon is motivated by high ideals. He is the only one who possesses the necessary means for the furthering of an artistic organism, because it is only he who knows how to give value to the little things who is capable of obtaining big effects. The ability for minute searching, which to some might indicate a poverty of intellectual ability, is real indication of a vision without limit. Thus it is in the pedagogical field that one finds significant examples for the attainment of perfection. For example, Bach had his students playing at length simple exercises for all the fingers of the two hands, dedicating his greatest care to the clearness and neatness of touch. In the case that any of these pupils become impatient, he went to the extent of writing a little piece with the same exercises interwoven in it so as to accomplish the same end. One can classify in this category the six small preludes for beginners, and, better still, his fifteen inventions in two parts. He wrote these pieces while giving lessons, and had in mind the momentary necessity of the pupil. He perfected them later, and made expressive compositions of them.

The child's practicing also should be given special examination, because one can play entire days without having studied for a minute. Therefore, it is urgent to recommend the quality and not the quantity of the study. By study is meant the obtaining of a desired effect, the working out of which are the movements most adapted to the muscles of the hand to obtain this effect. To become obstinate in the repetition of exercises without a reasonable idea in mind is parallel to the wood-cutter who is determined to chop down a tree with a penknife. In fact, if there are functional defects, by this means of practice, they would be accentuated. Therefore, in the study of the piano, one has to be especially careful in regard to the three following factors: development of the intelligence, sensibility and muscular function, studied and desired by this same intelligence. Mozart, when asked which faculty was necessary to the serious student of the piano, used to answer by pointing to his head, his heart and the tips of his fingers.

evening, the second act from Carmen (Bizet) was sung (in English) it brought to a close the first birthday celebration of the Opera Club of the Oranges. It was most fitting, for at times the performance was well nigh professional.

The cast was well chosen, all exhibiting good voices, musicianship and intelligent interpretation. The work of the quintet would have done credit to professionals.

The Don Jose of Arturo De Phillipi was an impassioned and fiery one. His singing of the Flower Song was the surprise of the evening. Here is a singer who should be heard frequently. Others in the cast were Gisella Amati, Carmen; Myrtle L. McMichael, Frasquita; Florence Zimmerman, Mercedes; Romley Fell, Escamillo (good voice and intelligent portrayal); Alfred B. Fleming, Zuniga; Claude Dyer, El Dancairo; Donald Pearall, El Remendado.

The Opera Club of the Oranges deserves congratulations for its creditable work. After such results it should prosper and continue to set a good example to similar clubs throughout the country. B. F. S.

Hall Johnson Choir for Musical Comedy

The Hall Johnson Negro Choir has been engaged by Fred Fisher to appear in his new Negro musical comedy, *Change Your Luck*. The company has gone into rehearsal and the opening performance is set for February 16 in Paterson, N. J.

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MUSIC IN THE SCHOOLS and COLLEGES

A Departmental Feature Conducted by Albert Edmund Brown, Dean, Ithaca Institution of Public School Music

This Department is published in the interest of Music in Public Education in America. Live news items, programs, photographs and articles of interest to our readers should be sent for publication to Dean Brown at Dewitt Park, Ithaca, New York

Minimum Essentials for Voice

Culture Class in High Schools

By Frederick H. Haywood

Generally speaking, it is with difficulty that most of us confine ourselves to a perspective of minimums, particularly when we are training voices. In this illusive and intriguing subject we can afford to minimize facts, theories and actual physical emotions, and, by so doing, get somewhere with the subject as it applies to the students in the class room.


FREDERICK H.
HAYWOOD

The first move we should make should be to isolate our subject from other choral activities, the glee club, the chorus units, etc., and, if it is at all practically possible, confine the efforts of the group of specific voice culture for at least one period each week. This period should be devoted entirely to the training of the instrument, to voice development, to the culture of the physical organism with which the human produces tone. This allotment of time is perhaps the most difficult to arrange of all things pertaining to the inauguration of voice culture classes. It should be sought after until it is established as a permanent unit in the music study hours of the high school.

Allowing that some of you are fortunate enough to have this essential, we will pass on to consider other seemingly more important factors.

Although my next point might be taken for granted, I cannot refrain from urging that every teacher of voice culture classes should be conversant with the theories of the subject, and, if fortunate enough, be able to put them into practice as a solo singer. At least she should know as much of voice culture as the teacher of instruments knows of the instrument.

It has been proved that voice culture can be made a real study subject, and have recognizable elements that students are familiar with in academic subjects. That is, it should be a text book subject, for it is of two parts, theoretical and practical. The theoretical division of the study plan should be so organized and so concisely logical that a basis of examination pertaining thereto is possible for granting promotional credits. This will make tremendous appeal to the principal and the superintendent. They will be pleased to discover that correct singing has something to do with the head, other than using it as a depository for head tones wherein they may wander about, looking for the much coveted special spot of placement. Also, the study plan should be an organized series of lessons in strong sequence, leading from somewhere to somewhere. The lessons should be given in carefully chosen terminology, for vocal terminology is still in a chaotic condition. Correct expression in the use of theoretical terms should be emphasized as being important to the full understanding of the thoughts. Perhaps out of this will some day come a standardized terminology.

Practical considerations are many. The voice class should have vocal drills that will develop all of the elements essential to a complete and correct culture of the voice. In the school term of two semesters, the theory and training for correct breathing, flexible and accurate articulation and clear enunciation should be dealt with in the most comprehensive manner. They should not be studied in a sketchy and an apologetic way. I stress this point because I have heard so many teachers say that they just touch on these subjects, as though they were of an unsavory flavor and the least said the easiest mended.

The study of our pure language sounds, vowels and consonants alike, should be given a lion's share of attention. Standardized speech and a real language consciousness will grow out of voice culture class lessons because we have the most delightful and natural approach to their study. In respect to these points we should harness up our interests with the classes in elocution and oratory.

The singing of songs should be theulti-

mate aim of voice classes. In this development are combined all essentials for the musical, as well as the moral and spiritual, growth of the student.

Songs must be graded, of course, from the simple to the difficult, but the quality should be always the very best. In the song singing we should realize for the student correct vocal use and control, correct use of our language and an appreciation of the best in musical form and in poetic or verse form—the realization that music and poetry, wedded in pure song, combine to make the best in music. In short, the voice culture class student should realize as complete a musical experience as is realized by the student who is a member of any one of the instrumental ensembles found in our high schools.

In summary, we find the minimum essentials to be:

First: A permanent hour in the music

curriculum, specifically for voice culture, with a teacher of experience in vocal matters.

Second: It must be offered as a bona fide study subject, isolate from other phases of choral music study.

Third: The presentation must be characterized by having recognizable elements familiar to students in academic subjects.

Fourth: Suitable text material should be used, setting forth the theoretical and proving the practical.

Fifth: Promotional credits should be allowed based on examination of both theory and practice.

Sixth: The study of good speech should be stressed as an ally to correct singing.

Seventh: The best in song literature should be used for the purpose of developing a genuine music appreciation through experience in solo song singing.

Here we have seven minimum essentials—the number of heaven. We will stop, and leave the heavenly art of song couched in its native numerical boundary, and, in conclusion, say that we function on these minimum essentials to appreciate that the maximum essentials to the study of the art of singing are as countless as the constellations in the firmament, and as fascinating and beautiful.

Serioso Ma Poco Leggiermente

By C. V. Buttleman.

During recent years there have been heard occasional rumors of projected summer music schools, or music colonies, conceived somewhat along the general lines of the Chautauqua idea. Various reports have been extant, most of them rather vague, but a few more definite, even to the point of giving the name, location, and personnel of the projectors. All of these rumors, presumably, had some foundation, but the only tangible development is one that we all know about and delight in. The National School Orchestra and Band Camp at Interlochen—that great institution that is the fulfillment of Joe Maddy's dream—has introduced what it seems not overdrawn to picture as a new era in our national life, in so far as musical advancement is concerned.

The success of the Interlochen colony, and its significance from the standpoint of music educators and music lovers generally, apparently point all minds in one direction; the "music camp" idea, thanks to the trail blazing of the Interlochen promoters, is firmly fixed in the national consciousness. Interlochen is truly an accepted national institution—not yet as widely known or as firmly fixed as it will be in another two years, but none the less established, not alone as a music camp, but as the symbol of an American conception.

Popular opinion, as well as sound judgment of qualified authorities in close touch with the determining factors, evidences room, not to say need, for more than one summer music colony of the Interlochen type.

Already, there are several privately maintained summer camps, with music study as an important or major activity, and these have contributed materially to public knowledge of, and favor for, the happy method of combining vacation with musical training.

There will undoubtedly be more of these private camps, but this writer is concerned only with the idea of the cooperative camp idea.

Several camps of the Interlochen kind, located at strategic points in the various desirable resort and vacation playground sections of the country, would not only serve to provide the benefits for the summer music camp and normal training school experience to a greater number of students, instructors, and supervisors, but would also greatly stimulate the further development of private music camps. At the same time they would undoubtedly have the effect of establishing and maintaining educational and administrative standards, with the resultant influence on public opinion and good will that would prove of no inconsiderable benefit to promoters of the private camps.

It is quite generally conceded that the constructive influence of such enterprises as the National High School Band and Orchestra, the extensive band and orchestra contests, and the various "all-state" and "inter-state" and "sectional" orchestras and bands, has as much significance in its effect on educators as in the actual achievements of the students themselves. The new era, with its new standards, has come so suddenly, and advances are so abrupt, it is not to be wondered that the individual super-

camp developments until after the Interlochen camp had become thoroughly established and had made available a fund of valuable and informative experience—an asset not to be measured in dollars and cents by the promoters of new camps.

At the present moment a representative group of men and women in the Eastern part of the country are scrutinizing several of the embryonic projects for a music camp that have been held in cold storage for these several years. Apparently, refrigeration has not cooled either interest or enthusiasm, and with the benefits, above mentioned, available through the Interlochen corporation, it is not at all impossible that our friends who would like to have an Eastern music camp in operation next summer may see their ambition realized.

Provided—that these people and all supervisors, students, and parents, in the sections to be benefited, are aroused to the knowledge that such an institution is not wished into existence. Money and work—and much of each—are required. It is a real task to undertake, but it can be accomplished. I think it will be.

Activities of Belvidere's Band

The Belvidere (Ill.) High School Band was organized in 1924 by the Belvidere Rotary Club. It was taken over by the High School in 1926.

At this time the band had a membership of twenty-three boys; they played second hand instruments and had very little equipment. This year (1929-1930) the band has a membership of eighty, a complete instrumentation, and the best of equipment.

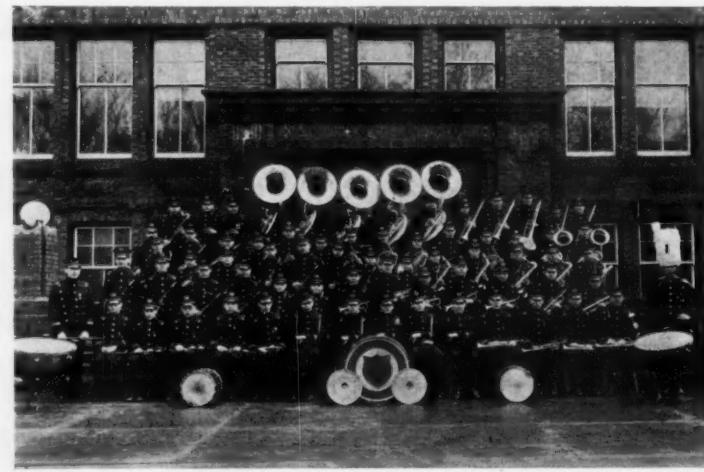
Mr. Gates uses a system of three bands: Beginners, Junior and Concert. Students progress from one group to the next as they are able to pass certain prescribed examinations. More than a third of the high school pupils are in the bands and no girls are allowed to join. The latter who take instrumental work play in the orchestra.

The Belvidere High School Band has won first place in the Illinois band contest, class

(Continued on page 46)



CLARENCE F. GATES,
conductor of the Belvidere (Ill.) High School Band.



BELVIDERE (ILL.) HIGH SCHOOL BAND.

MUSIC IN THE SCHOOLS AND COLLEGES

Personnel Being Selected for National High School Chorus and Orchestra for Music Supervisors' Meet in Chicago

The huge task of selecting from America's best young singers and players the personnel of the National High School Chorus and the National High School Orchestra which are to take part at the Music Supervisors' National Conference in Chicago the week of March 24 has begun.

The performances by the orchestra and chorus are to be two of the outstanding events of the conference. 300 boys and girls will take part in the orchestra concert, while approximately 400 young men and women will participate in the chorus concert. Walter Damrosch is coming from New York to rehearse the orchestra before the supervisors.

Hundreds upon hundreds of applications from musical youngsters are now being gone over and sifted for the purpose of eliminating those not fully qualified for membership in the orchestra or chorus. Allotment of membership is on the basis of the high school enrollment in each state, which is given a date by which time it must fill its quota. After that date members are chosen from applications from any state until all sections of the chorus and orchestra are filled. R. Lee Osburn, Maywood, Ill., has charge of selecting the chorus members and J. E. Maddy, Ann Arbor, Mich., the membership of the orchestra.

As planned by President Mabelle Glenn of the conference, every evening of Conference Week is to be devoted to some outstanding

musical event. Monday evening, March 24, will see the huge band demonstration in which the members of five great bands will play under the direction of a nationally-known band leader. Tuesday evening will bring the Chicago music department program in which 500 voices and 100 instruments from the Chicago schools will play in a concert conducted by Dr. J. Lewis Browne. Wednesday evening will witness the concert of the National High School Orchestra, conducted by J. E. Maddy and Henry Hadley. A second and public concert by the orchestra will be given on Thursday evening. This program will be for the purpose of raising money for the work of the National High School Orchestra and Band Camp at Interlochen, Mich. The conference will come to a close on Friday evening with a concert by the National High School Chorus, conducted by Dr. Hollis Dann, director of the Washington, D. C., Community Choir, and Frederick Alexander. Guy Maier, well known concert pianist, will be the soloist of the public concert by the orchestra in Chicago on Thursday evening, March 27.

One of the features of the New York, Philadelphia and Washington concerts will be the playing of Bloch's prize-winning epic rhapsody, *America*. This composition has never been played by an all-American orchestra save at the National High School Orchestra and Band Camp last year.

MORE ADULT PARTICIPATION SOUGHT IN SEVENTH ANNUAL MUSIC WEEK

A timely application of the National Music Week movement to one of the problems of current musical life is being planned for the seventh annual celebration on May 4 to 10. In that observance an emphasis will once more be laid upon the need for a greater degree of active participation in music on the part of people in general—not only among the children but especially on the part of the adults. All the previous Music Weeks have been enlisting children and grown-ups alike, but the coming celebration, while again featuring the schools, will also emphasize the value of preserving in adult life the musical aptitudes which are now being developed through public school music and through other activities of young people. To the keynote of the Music Week established last year, "Hear Music, Make Music, Enjoy Music," there is added, for the approaching celebration, the following rallying call: "Make Music Your Friend from Youth to Age."

In announcing this special feature of next

May's festival, the National Music Week Committee explains that this step has been taken in cooperation with the growing movement in America for an adult education and participation in music which will keep step with the remarkable strides being made in public school music. It is further explained that such adult participation will be given a stimulus through the Music Week by making that celebration a special objective for musical activities among adult groups, especially those which have not been majoring in music. It is expected that many of the activities thus begun in preparation for National Music Week will carry over into the permanent programs of the participating groups—a result observed with great frequency in connection with the previous Music Weeks. Special pamphlets containing suggestions for such activities on the part of both youth groups and those of older people are obtainable without charge from the National Music Week Committee. These pamphlets

cover, respectively, the activities which are appropriate for the various groups which commonly take part in a local Music Week—churches, schools, clubs, homes, stores, institutions and theaters.

In issuing the above announcement, C. M. Tremaine, secretary of the National Music Week Committee, made the following statement: "Just as, each year, the Music Week is made a medium for advancing some one particular idea, the 1930 celebration will serve as a reminder that it is wise to preserve a continuity of musical activity throughout one's life if that life is to remain fully enriched. Indeed, the phrase 'From Eight to Eighty' is not too inclusive to indicate the scope of personal participation in music which the Music Week is to stimulate. The celebration is to remind us that there are no age limits in music—that music is the real fountain of youth."

"Such a reminder is very necessary just at the present time when, despite the increased music-making among our people, there is still a great wastage of the musical talents developed among the younger generation. As Dr. John Erskine has expressed it, too many of our young people, after they have left school, go through the great American ritual of dropping their music." The interests of adult education and recreation therefore justify certain constructive steps toward bridging over the hiatus between the musical training of our children and the proper functioning of that training in their adult life. The projectors of the Music Week, while devoting no less attention than before to participation by the public schools, are addressing themselves to this task of providing a stimulus to adult music-making such as will cause our people more generally to 'get the music habit.'

* * *

News From the Field

New York City (Columbia University).—An orchestral concert under the auspices of Music Education, Teachers College, was given last month. The orchestra was made up of players from Greater New York and vicinity, all high school orchestras and college classes in conducting and instrumental music.

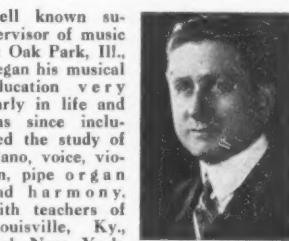
The program under conductor Miles A. Dreskell was as follows: Symphony in D minor (Cesar Franck), Lento—Allegro non troppo, Allegretto, Allegro non troppo; Tone Poem—Visions (MS) (Edwin J. Stringham); Tales from the Vienna Woods (Johann Strauss); Overture—Euryanthe (von Weber).

Albany.—Rupert Sturtevant, Jr., a cornetist in the Albany High School, has been elected to membership in the national orchestra. This is the first time an Albany High School boy has received this honor. Sturtevant will attend the national orchestra meeting in Chicago from March 23 to 27, where plans for the 1930 program will be outlined by Joseph E. Maddy, conductor of the National High School Orchestra.

Brooklyn.—The progress made by the Board of Education in the instruction of this

Noted Educators

ANTON H. EMBS,



well known supervisor of music at Oak Park, Ill., began his musical education very early in life and has since included the study of piano, voice, violin, pipe organ and harmony, with teachers of Louisville, Ky., and New York. He played for six years with the Louisville Philharmonic Symphony. He was organist-choirmaster at the Temple Adath Israel and Fourth Avenue Baptist Church in that city for ten years and in 1916 appointed Supervisor of School Music in New Albany, and served in that capacity for thirteen years. In 1919 he accepted the position of Supervisor in the Berkeley, Cal., schools, and in 1920 went to Oak Park and River Forest High School as director of the department of music.

Mr. Embs is a graduate of the American Institute of Normal Methods, Western Session at Evanston, and was appointed head of the Harmony department of that school in 1912, where he served in that capacity until 1928, when the school was merged with the Eastern Session at Boston.

During period of service in the New Albany schools, he organized and developed a High School symphony orchestra which, according to Brige's History of Public School Music, places him among the pioneers of school orchestra movement. The orchestra made several trips to the Indiana capital to appear before the State Teachers' Association.

In 1926 he was chairman of the committee appointed from the In and About Chicago Supervisors' Club to organize the North Central Supervisors' Conference, and he was elected president for the first meeting, held at Springfield, Ill., in 1927. Mr. Embs is co-author of *An Approach to Harmony*, text book for high schools. He is also the author of numerous articles on Music in Education and has lectured at numerous summer music sessions throughout the country.

city's youths in music was demonstrated on January 21 at the Academy of Music, when the entire orchestra of New Utrecht High School and the glee club of the Bensonhurst institution appeared on a special program arranged.

(Continued on page 46)

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MUSIC IN THE SCHOOLS AND COLLEGES

(Continued from page 45)

ranged for the next public concert of the Brooklyn Free Musical Society.

In addition, Charles Peters Zimnoch, winner of the society's Theodore Roosevelt gold medal in 1927, for singing, played a number of popular operatic arias and a group of songs by American composers. He was accompanied by Boris Levenson, pianist.

The high school orchestra, reputed to be the finest in the East, played the entire "Fifth Symphony" by Tchaikovsky. They were conducted by Philip Ehrlich, head of the New Utrecht High music department. The glee club, comprising forty male and female voices, was led by Peter Wilhousky, of the school faculty.

Warrensburg.—Just before the closing of school for the Christmas vacation, Lois Tubbs, supervisor of music in the schools here, presented upwards of a hundred pupils in the operetta *The Trial of John and Jane*.

This was the second annual holiday program since Miss Tubbs assumed charge of the music department. Each of the organizations under her instruction, the glee club, school orchestra and the Toy Symphony orchestra, showed much improvement during the past year. Results of the work in the grades, in the regular routine of instruction in rudiments, are good. Vocal training and harmony are not so apparent but they will show results in the years to come. Pupils from the first grade are learning to read music and will have a solid foundation for further progress in music.

These demonstrations of musical progress in the Warrensburg school are shown by the large audiences which attend.

Miss Tubbs has been receiving the congratulations of her friends.

NORTH CAROLINA.

Sanford.—Aileen McMillan, of Latta, S. C., has arrived in Sanford to become a member of the faculty of the Sanford schools, and will have charge of the instruction in piano music. Miss McMillan, who is a graduate of Converse College, Spartanburg, S. C., studied under Arthur Foote, at the New England Conservatory of Music, Boston, and also at the American Conservatory of Music, Fontainebleau, France.

OHIO.

Wapakoneta.—Superintendent of Schools, M. R. Menschel, has just announced that the instrumental instruction in the schools here will be continued and made more efficient. Pupils in the instrumental classes are allowed to enter during the middle of the school year provided they have had enough instruction outside of school to equal the progress of the class.

All of the orchestras and bands in the schools are especially in need of players on certain instruments. For this reason special effort is being made to provide instruction for a limited number of beginners on these instruments.

The Wapakoneta Schools a charge is made for all instrumental classes.

Akron.—Musical programs were given by the glee clubs recently. The North High School musical organizations presented an International Medley program including vocal, band, orchestra, and dance numbers representative of various nations. Each number was given in native costume. Dorothy Slater directed the glee club and orchestra members, and C. R. Lebo conducted the band.

Constance Junge, physical education instructor was in charge of the dances. East and West High School Glee Clubs presented musical comedies. The former offered *The Capture of Plymouth*, a three-act operetta, Mary Albright director, assisted by O. L. Schneyer.

The school orchestra accompanied Barbarossa of Barbary was the musical comedy presented by the West High School musical organization.

This production was in charge of Jane Lorenz. Large singing and dancing choruses were a feature of both operettas, which were well received.

RHODE ISLAND.

Thornton.—The High School Band here is rehearsing for a concert which is to be given soon. The present personnel is as follows: Roy Watmaugh and Harold Goss, drums; Raymond Shepard, bass drum; Charles Miller, cymbals; Joseph Lafazia, trumpet; Frank DeLillis, Robert Arnold, cornet; Gregory Judge and William Lombardo, saxophone; Orlando Ricci, and Robert W. Peabody, alto horn; Angelo Procaccini, double bell baritone; Arthur Dwyer, and Frank Taulaglia, trombone. Ruth Warner is the supervisor of music and plays clarinet in the band. Alfred P. Zambarano, leader of the Cranston High School Band, is the director.

SASKATCHEWAN.

Regina.—A demonstration of the progress being made during the last nine weeks in the public schools of Regina by the teaching of piano music the Meisner Melody-Way to pupils from grades three to eight, was given at the City Hall, with William E. McCann, superintendent of public schools, in charge. Reverend W. H. Adcock presided and spoke briefly to the boys and girls telling them of the great service to be given by one who understands music and the need for Canadian people to appreciate rhythm. He

spoke of the coming music festival and the important place they might take in it.

Piano solos were played by pupils. Particularly noticeable was the clearness of tone and the perfect rhythm. The boys and girls alike seemed to be enjoying themselves tremendously. Several of the pupils have no pianos at home and learned their selections in the class alone.

Transposing from one key to another was done, a number of the boys and girls playing first in one key, then in another, a tone higher or lower. The selections were played for the most part from memory.

UTAH.

Ogden.—On December 19 a program was given by the music department of Central Junior High School, directed by Reid Cox, under the supervision of Mark Robinson. This program consisted of selections by Central's forty-piece band and thirty-five-piece orchestra, the Girls' Glee Club of sixty-five voices, and the Boys' Glee Club of forty. All the eighth grade music classes, consisting of 175 members, participated in carol singing.

WASHINGTON

Aberdeen.—The operetta, *Rosamunde* (Schubert), was given here on the afternoon and evening of December 19 in the High School Auditorium. There were over one hundred students in the production, which was directed by Louis G. Wersen and Rebecca Arnell.

Chehalis.—The annual Southwest Washington Music Contest takes place on March 21 and 22. It will be held in the Chehalis Junior High School auditorium. Each year the number of contestants has increased until there are too many to accommodate in one school. To reduce the number but still not eliminate anyone, a new plan has been worked out which was used for the first time last year and will be repeated this year. Each section will have a preliminary contest to decide the winners. The section contests will be at Raymond on March 15. There will also be one at Vancouver and one at Aberdeen.

Mr. Odegaard will be the chairman at the final contest, which will be held here, in Chehalis. About 500 students are expected. Chehalis plans to enter in most of the events.

Okanogan.—Ambitious plans for extending the study of music in the public schools of the county are being given thought in the office of County Superintendent E. B. Grinnell and in several of the districts of the county.

Music has come into greater favor than ever before among the students the past two years. The larger districts now have the benefit of part or full-time instructors and results far beyond general expectations have been obtained. The work has advanced in high schools and been introduced with splendid results in the grades.

The study of music and participation in singing has been demonstrated to be valuable in creating greater interest in other school work.

Appreciation of the works of great composers is shown on the part of students in a survey recently completed by L. O. Swenson, state supervisor of high schools. High school students, generally, he found, show far more interest in music that has played an

influential part in cultural development than they do in jazz melodies. Enrollment in music courses has tripled the past two years in the state. Glee club and chorus classes, which numbered 2,900 participants in 1928, increased to 9,500 during the last school year, and music appreciation classes interested many hundred more pupils.

"Boys and girls in their 'teens outwardly may manifest a 'jazz tempo' but inwardly they take their good music mighty seriously," Mr. Swenson recently stated.

Okanogan County there was a remarkable response when the music appreciation contest was inaugurated the past fall. Through the contest hundreds of students are learning themes that have stood the test of years and are getting a knowledge of composers. The contest affords an opportunity to gain a foundation of music information that cannot help but prove helpful.

Glee club interest has extended to the upper classes in graded schools.

Early this year, Superintendent Grinnell proposes to call a meeting of music teachers of the county to discuss the adoption of music texts. A number of exceptionally good and modernized text books have been issued recently.

It is also planned to prepare a special course of study for music, similar to the general study course issued this semester by the superintendent's office. With such a course of study, teachers in all rural schools, even though not themselves musically inclined or musically educated, can carry on worthwhile work in music.

Activities of Belvedere's Band

(Continued from page 44)

B, each year it has entered, and last year they entered the National Contest for the first time and won first place, class B, among high school bands. Besides playing for school activities, this band gives a series of winter concerts, weekly summer concerts, for county fairs, parades and other community functions. Clarence F. Gates has been the director since 1925.

Mr. Gates, director of the band, received his early training from his father who was a band director. Later he studied at the McCune Conservatory (Salt Lake City), at the American Conservatory (Chicago), and principally with H. A. Vander Cook of the Vander Cook School of Music. He has directed high school and municipal bands for the past ten years. He organized and directed the first High School Band in the State of Wyoming (at Lyman), which group achieved an enviable reputation. Later he was an instructor (of brass) at the Calumet and Cragun Conservatories (Chicago). His summers now are spent as a teacher of "band directing" at the Vander Cook School (Chicago).

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PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

CHARLES D. FRANZ, *Managing Editor*

EXPRESSIONS

**Now Is the Time for the Piano Dealer to Get Down to Fundamentals—
Figuring the True Status of the Business by Proper Inventory
Values on Stock—Face Totals on Instalment Contracts
and the Depreciation Caused by Past Due—
Facing the Facts**

During these days when low inventories allow of reconstructive methods, the question of depreciation is one of paramount interest. Many a dealer is in debt to the pianos that he carries on his floor, through mistaken ideas as to depreciation. Many more dealers do not depreciate their inventories as applied to the stock in hand, and in this there is that puzzlement that arises as to the true value of the assets of a piano business that serves to act in one of two directions, the apparent value of the instruments leading dealers to a false value as to assets, or the discouraging discovery that if a depreciation is made at stated intervals the assets shrink to a point where the liabilities exceed the assets.

With all this, the dealer must arrive at the depreciation in his instalment paper through the past due that is apparent if the dealer arrives at his past due in a proper manner. There are houses of standing, of accepted financial strength, who do not seek to fool themselves as to inventories and have the courage to arrive at depreciation in the inventory in a lucid manner, which carries with it that incentive toward carefulness that will permeate through the various avenues, which, if not carefully scanned and taken care of, provides a waste that deletes all profits.

True Valuations

The present writer is in receipt of a letter from one of the leading houses in the retail field. This house has been in business for many years. It is given credit for being conducted along safe and sane lines. The attempt always seems to be to arrive at statements that do not fool, but plainly state the actual condition of the affairs of the house through all of its manipulations as to buying, selling and collecting.

Part of this letter brings to the surface the fact that here is a house that studies its inventory and arrives at depreciation. Just the figures as to this depreciation is not mentioned, but it shows that the head of this old house endeavors to face the profit and loss in a manner that will not lead to extravagant expansions, or the buying beyond the ability of the capitalization to carry on and arrive at a turnover that will bring profit. This letter in part says:

An Interesting Letter

... I have been very much interested for several months in the "Expressions" which appear in the MUSICAL COURIER over your signature. "You are surely tellin' it to 'em," and I hope the dealers and manufacturers are heeding some of the sound advice you are firing at them.

To me the most difficult thing I know to face this year is properly valuing the inventory. The player piano business and rolls is a dead issue. We do sell a few rolls each month, popular stuff, and that is about the only part of the roll stock that will take. The new and used player pianos will be cut down unsparsingly as to values, and this is certainly true of second-hand straight pianos, and new and used Victor-Radiolas and Victrolas of obsolete type. Fortunately, we are not stocked up heavily with the new Victor Radios and Electrolas, and our new piano stock consists almost entirely of good standard merchandise. Considerable of our player stock and reproducing stock has been on the floors for a long time and we have been unable to move it.

How to mark or price this stuff is one of the problems, but after all is said and done it is far better to have 1929 show up as a profitless year than to go into 1930 with an inventory of inflated or fictitious value. This year is

going to be a tough one upon all dealers and manufacturers engaged in the piano business. Last year there was considerable activity in January and February and after that the business began to fall off.

So far this year there has been nothing worth mentioning in January. I have tried few bargain advertisements, but they brought no results. Then I fell back on special advertising of my leaders, and then for a while, and quite regularly, advertisements like the two enclosed. These are really only business cards and I doubt whether they have any selling force, but they are clean and set forth what we have to sell. I enclose you some specimens of my efforts to keep the name value of our house and of the pianos we carry before the public. I have found, however, that bargain offerings, though honest and actual bargains and not bait, have not repaid the money spent in that way. . . . On page 20 of the MUSICAL COURIER EXTRA of February 28th, 1925, there is a chart, captioned "When to make money," and coupled with it "Mr. Doud's Predictions." I have had that chart on my desk for all these years. I believe it would bear reprinting. . . .

Getting at the Facts

As to the Doud chart referred to, the writer is glad that his correspondent reminds one of it. If it can be reproduced, it will be given to the readers of the MUSICAL COURIER in another article, for, if memory serves right, it has so far carried out as predicted by the old A. B. Chase man of Norwalk, Ohio, who passed on several years ago.

Here is the story of inventory in this letter that many dealers will admit presents a somewhat difficult problem, an inventory that will give a definite basis for arriving at the assets so that a margin can be obtained as between assets and liabilities. It is hardly necessary to state that cash always presents face value. Commercial paper, whether in the form of acceptances, notes, or instalment paper, has a fluctuating value that the dealer must study and arrive at in a manner that will not fool him, and in this reaching a true valuation of the assets is the predominating weight of the inventory.

Some dealers will place in their inventory name value that is variable. The writer has seen several inventories in the past months where name value has been placed at a high figure, even though the statements show a loss instead of a profit for the past two or three years. This is one item that has nothing to do with the stock in hand.

Inventory System

One of the most successful houses in the music business arrives at its depreciation as to pianos in a way that is somewhat startling to those unfamiliar with the methods of the house, and that is a depreciation as to pianos of 10 per cent. is made every six months. It will therefore be seen that pianos in stock as of January 1 will, if in stock as of July 1, be depreciated 10 per cent. If these same pianos are in stock as of January 1 the following year, another 10 per cent. depreciation is made. Those pianos, however, that have been carried over twelve months receive an additional 10 per cent. and this is carried on regularly.

One might assume that if the "stickers" arrived at the two or three year floor wasting space, the dealer would owe his piano of this character real money, but, as in the case of our friend who writes so clearly as to the old pianos, player pianos and reproducing pianos that he is carrying on, there must

be a depreciation far above what he himself has made, taking the semi-annual 10 per cent. depreciation as a basis. If he would apply this to the instruments that he refers to, and he has had them on the floor as "stickers" for any length of time, he would not inventory that stock as being of any value whatever.

This may seem, at first flush, bad business, but it certainly brings the dealer to a clear and fair understanding of what his assets really are. The dealer who rates name value when his house has not made any money for two or three years, and his statements based on carrying his instalment paper at full face value, whether it be in his hands or in the hands of a discount company, or sold, and who does not allow proper depreciation for his stock in hand on the floor of his warerooms, can not arrive at any actual figure as to what his business really is worth. The man who over-values the two items represented in instalment paper and stock on the floor, or in the warehouse, is certainly building to extravagance through a wrong assessment as to his assets.

The Danger Line

Here is the real canker that is eating into the piano business. A dealer who will fool himself as to his assets (he can not fool himself as to his liabilities) is one who will expand far above his capital, and this capital probably two-thirds credit. He floats along feeling confident that he can enter into expenses that really are not productive, and in this way there has permeated the piano business an extravagance that, added to the losses in the business itself, has brought him face to face with the realities that should cause him to stop, face the situation, chop out every extravagance, even to telephone calls, postage, signs, etc., and in so doing do away with wastage in dead advertising that does not produce.

The statement made in the last article in this department that in one city in this country the distributors of radios, as representing the manufacturers, spent for advertising 33 1/3 per cent. of the gross business done by the distributors with the dealers, and the advertising of the dealers not included in this 33 1/3 per cent., should awaken all dealers to the fact that a 5 per cent. appropriation for advertising is a safe and sane expenditure.

Down to Earth

Dealers are learning that radios can not be sold at a profit when the overhead is the same as that of pianos. The depreciation percentage is something that will clearly show the dealer just where he stands, and he must apply it to his stock in hand and also to his instalment paper. Now, certainly, is the time for the piano dealers to arrive at an exact understanding as to whether he is worth anything, or whether he is worth less than nothing. There are some transactions going on as to the buying of dead stock from manufacturers and dealers that are amazing. The writer would like to quote some of these transactions, but if he did only those who carried on these exchanges of cash for pianos would know that the truth was being told.

We cannot bolster up a business through lying about it. There has been too much of that in the past. The piano business is a good business when honest pianos are sold at honest prices to honest people. The dealer himself will know whether he is honest in his treatment of his patrons, so when we get a combination of honesty, starting in with the production and carrying on to the collecting of the instalment paper, then we are basing our theories, our policies, upon a safe and sane basis. The main thing, however, is for the dealer to be honest with himself. He can not be honest with himself when he does not take cognizance of the debilitating effects of false, or mistaken, inventories. It all centers down to a question of cash; so the writer again pleads with the dealers to COLLECT Now, for the work will be easy in view of the reduction in volume of business, which gives plenty of time to politely remind the past due delinquents that now is the time to pay.

WILLIAM GEPPERT.

Piano and Musical Instrument Section

Just a Few Facts

It is becoming almost a habit for piano men today to talk of the player piano as being as old fashioned and out of date as the bicycle. In fact the comparison goes further with the statement that both the bicycle and the player piano are doomed to pass out of existence and for identically the same reasons. Both represent a maximum of effort for a minimum of efficiency. Pumping the player has been replaced by the turning of a dial, and pumping a bicycle has been deposed by a toe placed on the accelerator. So the chorus goes on, "the player is as dead as the bicycle." ¶ All of which is highly interesting and highly unsound. If the unit production of the player even approximated that of the bicycle, there would be but little cause for grief. ¶ The bicycle trade has gone through some highly exciting and sometimes morbid conditions, but it is still very much alive, and as a matter of fact distinctly improving. The vogue of the bicycle started in the nineties, reached its zenith with the beginning of the century, declined steadily until 1925, and since then has taken on a new lease of life. In 1890 there were twenty-seven factories, in 1900, 312 factories, in 1905, 101 factories, and in 1929 about a dozen, aside from dealers' assembling shops. The biggest production was in 1900 when the unit production reached practically a million and a quarter. In 1925, the production dropped to 400,000 units, dropped under 300,000 in 1926, since when a marked improvement was noticeable. The 1928 figure was 325,000, and the estimated production last year, 450,000 units. The improvement is ascribed to a national advertising campaign underwritten by the united cycling trades. Possibly the "one week madhouse," known more usually as the six-day bicycle race, was a big factor in centering public attention on the bicycle, but whatever the cause, there the case stands. ¶ All of which should serve to dispose definitely of the bicycle argument. This leads naturally to another thought, which is briefly—Has the music trade been too ready to accept the argument of obsolescence? The bicycle of today makes no attempt to compete with the automobile. The needs it serves are different. Is something of the same sort true of the player piano? At any rate it is something "to chew on."

Resale Price Control

Clyde Kelly, Representative from the State of Pennsylvania, spoke before the Committee of the Whole House a short time ago, giving an exceptionally clear exposition of the purposes and aims of the Fair Trade Bill. In his speech he reviewed the action which has so far been taken, starting with the investigation by the Federal Trade Commission a few years back. ¶ In its preliminary survey of the situation at that time the Commission reported that: "The question of resale price maintenance is one of the most troublesome with which the commission has to deal in the present state of decisions. The courts have fallen into hopeless confusion. Orders of the commission have been held in some circuits and set aside in others on almost indistinguishable states of facts. It is evident that legislation will be required to cure the present unsatisfactory conditions." ¶ In a later opinion from the same body it was stated that: "The consuming public does not enjoy benefits by unfair price cutting to compensate it for the injuries following demoralization caused by price cutting. This for the reason that, in the long run, unrestrained price cutting tends to impair, if not to destroy, the production and distribution of articles desirable to the public." ¶ Meeting one of the common arguments against the bill, Representative Kelly said that: "The maker of a standard branded product does not lose his interest in his goods when they are on the retailers' shelves. His sale, in fact, is to the consumer, and his success or failure is determined by the consumer. The consumer buys because the manufacturer has called his good to his attention first, and because the quality and price have been satisfactory. The merchant does not own the good will of the maker and he can not buy it with the actual goods. Even if the merchant bought the entire output of the factory, he would not own the trade mark and good will, which might still be more valuable than the entire production." ¶ In a final summary of all the advantages to be gained through the adoption of the measure, the following nine points were brought up: 1—It protects identified goods, saving the time of the buyer and assuring uniform quality; 2—It means lower prices, fixed

under competitive conditions, for securing the widest possible markets; 3—It will hinder the process of monopolization of retail merchandizing by increasing fair competition; 4—It will tend to prevent mergers of manufacturers seeking to protect themselves from predatory price cutting; 5—It will stimulate better merchandizing methods by protecting efficiency and economy among independent distributors; 6—It will benefit every farmer who sells his products to the manufacturers of standard food products; 7—It will benefit every city dweller who desires a dollar full value for every dollar expended; 8—It will assure mutual profit sales with benefits to both parties from every transaction; 9—It will encourage honest business methods, wherein lies the consumers' only sure protection.

What Price Good Will?

An unusually well thought out analysis of so-called business assets appeared recently as credited to Colby M. Chester, Jr., president of the General Foods Corporation of New York City. In going over his own business he discovers fallacies in reasoning which apply generally to other lines of business. In it he speaks of the current estimation of "good will" as listed among the assets on the firm's balance sheet, its character, its possibility of becoming a liability instead of an asset, and the predominant importance of management in solidifying all of the intangible assets. ¶ He applies the acid test to good will by propounding the simple question—"What would be the normal earning power of a similar organization with the same physical and cash assets, starting a new business in the same location?" A hypothetical question, to be sure, but one which is well worth thinking over. How many concerns attempt to estimate the earning power of their "good will" which bolsters up many a balance sheet that might otherwise make a rather sickly showing? Mr. Colby rates it, in bookkeeping terms, as \$1. "In the final analysis," he says, "it is made up of certain favorable opinions or convictions in the minds of the public, and its value to any business depends entirely on how well it is sustained and cultivated." ¶ He goes on to state that "the good will of a business is similar to the reputation of a good man; it is created in much the same way, and it may be injured or annihilated by blunders and mismanagement." For the manufacturer specifically he points out that the distribution end of the business is of equal importance to public estimation. "What good," he asks, "would it do any manufacturer to create the most favorable opinion in the minds of the public for his goods if he builds up barriers in the channels of his distribution?" Good will, he finds, in the ultimate analysis depends entirely upon the continuity of good management, and its fiscal value the public's knowledge of and response to that management.

Employment Conditions

National prosperity and particularly retail business is conditioned by the state of employment. The course of retail business depends to a great extent upon the unimpaired spending power of the great mass of the public which labors for wages, and this in turn depends upon industrial stability and the full time operations of the factories. It is an endless chain, each reacting upon the other. ¶ It is particularly cheering therefore to read the official statement of President Hoover that industrial employment is in good shape and that conditions are steadily bettering. The President's statement did not pass without challenge, which, however, in the ultimate analysis meant little. The New York State Department of Labor stated flatly that labor conditions within the state were far from satisfactory, and other sections of the country have also complained of the slackening of industrial enterprises. However, President Hoover spoke from the national angle, and balanced the depression against activity to strike the general average. ¶ This is the most cheering news that the year has so far brought out. Business can not remain permanently slow as long as the family income is assured. Necessities will as always be bought, and the cultural necessities and luxury articles will also respond, although not as immediately or markedly. ¶ The point is that the piano business is assured of a market. Despite the universal American habit of mortgaging future earnings through instalment purchases, there is still a healthy note in that the American public is able to meet its obligations and

also to contract for further home necessities. Selling is no longer an easy art. Competition grows stronger each year. However, piano salesmen as a class rank second to none other, and with the proper push and energy should be able to win a fair portion of this great consuming demand for the piano.

"Associate Salesmen"

The De Soto Motor Corporation is sponsoring a series of training schools for associate salesmen which is said to be bringing profitable results. These schools offer a regular course in automobile salesmanship, without charge and without any obligation to enroll as De Soto salesmen. However, the results of the course so far have been that most of those who took the course have become either part time or regular salesmen for the De Soto. Among those who have attended have been clerks, stenographers, mechanics, filling station attendants, tire men, and a few men engaged in professional work. All of these people were desirous of supplementing their regular incomes by a little extra work which could be done in spare time or at night. ¶ The De Soto officials report that a number of sales have been made by these "Associate Salesmen," and in a number of cases certified prospects have been turned over to a full time experienced salesman for closing. ¶ This idea is not altogether a new one, although several of the features represent an individual development. It is an excellent idea which could be copied to advantage by the piano trade. Some move in this direction has already been made by some piano houses in the way of enlisting the services of the non-selling employees to assist or supplement the work of the regular salesforce. However, it seems as though the extension of this plan to include persons outside the organization would be a feasible and logical move, and one that would pay dividends in the form of added sales.

Is the Player Dead?

Parham Werlein, of the old New Orleans house of that name, and also president of the National Association of Music Merchants, reports an incident which can not fail to be of interest to music dealers generally. In one of the branch stores of the company during the month of December, twenty-six player pianos were sold, which, added to other sales, made before, during and immediately following the holiday period, brought the total number of player sales to forty. ¶ This news might shock some of the more conservative members of the trade, and the shock might do them good. Perhaps it is true that the nation, musically speaking, has deserted the player piano, but this instance, isolated as it may be, proves several things. First of all, there are still to be found people who appreciate the player piano as a medium of self-expression in music, and second that those people may be found and sold, if piano salesmen are willing to look for them. ¶ It is doubtful that the player will ever again assume its former predominant position in piano production, but certainly its place is not entirely lost. One marvels at the swing in public sentiment when it is recalled that one of the most bruted questions of the day, not more than five years ago, was, "Is the Straight Piano a Dead Cock in the Pit?" This change in sentiment is undoubtedly due to the radio, which supplies mechanical music with less exertion to the hearer than is the case of the player. But in spite of such considerations, the Werlein example still stands.

A Correction

In last week's Expressions dealing with the wastes in radio selling the statement was made that in one particular city, the distributors spent 3 1/3 per cent. of their gross business in advertising to the radio retailers. Due to an unfortunate typographical error, the force of this condemnation was lost. The actual figure that should have appeared in this connection is 33 1/3 per cent. ¶ This is a staggering total. There is something wrong somewhere when the middlemen between the manufacturers and the retailers spend one third of their entire gross income in making themselves known to the people who actually sell to the public. What makes this matter even worse is that most of this advertising has little or no selling appeal, as far as the public is concerned. ¶ The statement made last week bears repetition: "If, in that particular city, the distributors spent 33 1/3 per cent. of their gross sales in advertising to the dealers who did the actual retailing of radio sets in that city, then there is something absolutely wrong in the matter of overhead."

Piano and Musical Instrument Section

Rambling Remarks

"Controversy equalizes fools and wise men in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES.

Business Economics, Some Real, Some False—The Salesman the Crux of the Situation—Saving on the Small Items That Do Not Represent Direct Selling Efforts—The Paradox of Greater Profits With Fewer Salesmen and Smaller Sales

It is very evident that the piano men of this country are making every effort to foreclose, so to speak, on many of the evils that have been built up in the effort to gain profits. The Rambler has had much to say about extravagances, overhead, etc., and has warned the dealers time and again as to the radio, an evil it may be called, that has done much to reduce the output of pianos; 1929 has made this apparent. The fact that the piano salesmen are taken away from the piano in the making of radio sales that do not in the end produce profit, is a something that many dealers have not taken consideration of. Unless radios can be sold at a price that covers service costs, the troubles incident to the collection of the small instalments involved and the insidious trade-in, together with the reduction of confidence in the piano, brings about complications that make it necessary for the dealers to change their selling methods in order to allow of profit making.

False Economy

The efforts of the dealers to bring about this change as to the radio, the concentration upon the piano, is involving some dealers in their efforts to reduce overhead costs to make drastic changes that The Rambler believes will do greater evil than the methods that have presented during the past. One of the largest retail chain-store piano institutions in this country has made a drastic cut in the salaries of all employees of 10 per cent. It would seem to The Rambler that this is not the way to reduce overhead to the advantage of the selling.

There are so many extravagances that have been built up during the days of much money that can be cut that the weakening of the selling powers of salesmen through reduction of salaries will work against profit making for 1930. Piano salesmen must have ability to make money. It requires selling ability of no mean order to arrive at the closing of a sale, that upon a basis of a cash payment

that makes the sale safe, and then the selling of the balance of the piano not covered by the cash payment must proceed along lines of business sagacity.

It may be that the large house that has made a cut of 10 per cent. on all employees, with no exception, is a good move from an outside point of view; but what will the results be in weakening the confidence of the employees through this lessening of their incomes? Take the general run of piano salesmen and they have received much of their pay through the old-fashioned "jolly." This brings about a feeling in a sales organization that in order to get what they receive they must in return jolly the employer; the employer builds up a self-satisfaction, or an ego, that is beyond his real quantity, if one might use that term. The consequence is that the jolly system, in lieu of making the employee independent makes him dependent upon the good feeling of the employer and the attitude of the employer as toward the employee. Don't say it in a jolly, but say it in cash that will make the salesman independent.

Some Real Causes of Waste

Cut out the loafers in a sales organization, just as the "stickers" should be cut out of an inventory. Let this weeding out of waste be confined to the running affairs of the business. There is a portion of a piano selling organization that is non-productive in that a large force is employed to take care of the sales that are made by the selling operations. In this section of a piano organization lies many of the wastes.

One large organization has been digging into what we might term the petty wastes and has succeeded, during this month of January, in effecting a great saving that has multiplied through small cut-outs that are astonishing. Let any large piano house study the cost of the telephone service. One branch house of a big piano manufacturing institution made a saving of \$40 a month through a study of the service of the telephone. It was found by the installation of an independent telephone in one of the departments that a great saving was made as to the number of out-going calls through the exchange in the house. Another house had an exchange with an operator that was done away with, and one telephone made to do the service necessary for the conduct

of that particular branch. Again, a saving can be effected by curtailing the outside calls of the employees.

Little Savings That Bulk Large

One house in New York city discovered through a survey as to the telephone that one employee had made twenty-six calls to Flushing at a cost of 10 cents per call. This was not business, had nothing to do with the affairs of the house, and that employee was notified that this expense would have to be taken from the salary and in future this would apply to all employees. There were other instances like this that amounted to something like a total of \$36. A small item apparently for a retail house that sells pianos.

One feels that the use of the telephone is a good advertising medium, for it carries the name of the house into many homes and business places, but if such calls are analyzed it will be found that of the service number of calls allowed by the telephone company many are to people with whom this form of advertising is not necessary. It may build to a more familiar attitude, but there is a waste in this direction that can be made into a great saving, to say nothing of the time that many employees waste in long conversations as to what was done the night before, or whether Tom was going to take Sally to a dance, or they had been to a dance the night before, making engagements, etc. that have nothing to do with piano selling. While it may seem drastic and stingy, a piano dealer has to be stingy if he is going to make any profit.

There should be no sentiment attached to this business proposition.

All items, beginning with postage stamps, should be closely scanned by those who are held responsible for the business. An employee will use the telephone for a 10, 15, or 20 cent call, and would no more think of asking for a postage stamp without paying for it than he would think of stealing. This is an illustration that is one of the beginnings of the efforts to save in overhead. There are many other savings that can be effected.

Automobile Expense Accounts

How many dealers who make an allowance to their salesmen who own an automobile and do outside work figure the cost that is added to the overhead? As a general thing a piano salesman with an automobile always claims that he covers

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LACQUER

MAAS & WALDSTEIN, manufacturers of lacquer, lacquer enamels, and surfacers, especially Mawiac, the permanent lacquer finish, for pianos and high grade furniture. In business since 1876. Plant: 438 Riverside Avenue, Newark, N. J.

MACHINERY

WHITNEY, BAXTER D. & SON, Winchendon, Mass. Cabinet surfaces, veneer scraping machines, variety molders. "Motor Driven Saw Bench" and "Horizontal Bit Mortiser."

PIANO HAMMERS

VILIM, VINCENT, manufacturer of Piano Hammers. Grand and player hammers a specialty. 27 years' experience. 213 East 19th St., New York.

PIANO PLATES

AMERICAN PIANO PLATE COMPANY. Manufacturers Machine molded Grand and Upright Piano plates. Racine, Wis.

STAINS AND FILLERS

BEHLEN, H., & BRO., 10-12 Christopher St., New York. Stains, Fillers, French Varnishes, Brushes, Shellacs, Cheese Cloths, Chamols, Wood Cement, Polishing Oils.

WOOD CARVINGS AND TURNINGS

S. E. OVERTON CO., manufacturers of high-grade wood turning and carving specialties. South Haven, Mich.

Piano and Musical Instrument Section

an allowance for the up-keep of the automobile in the increased number of visits he makes. He never seems to look to the other side of the question, that the more people he sees the greater is his advantage in the gathering in of good prospects. His basis of salary is that of the number of sales and the quality of those sales that he makes per month.

The Rambler knows where certain houses have allowed as high as \$10 per week to a salesman on account of the automobile. There is one of the big houses that entered into this question of allowances for an automobile and this by following up the work through the prospect reports of the salesman. Some were honest as to the use of their machine, but the majority seemingly had no quibbles as to joy rides, etc., and the consequences are that there are many piano houses paying for gas that is wasted in the machine instead of supplying piano talks to prospective customers.

Keeping the Salesman Busy

There are some dealers who feel that the wasted time of salesmen can be eliminated by the giving of salesmen something to do between sales. A salesman turning in five or six sales a month naturally has a lot of time at his disposal, but instead of diverting the mind of the salesman by adding something else to sell, is only one of the greatest wastes one can conceive of in piano selling.

A salesman must have his mind upon his work. He must be alert to the meeting of the various arguments of competitors, but above all, he must be ready to meet the different personalities that are represented in piano prospects. No two sales are ever made alike. No two salesmen utilize the same methods or ways and means of gaining the confidence of a prospect.

In these days of the stencil, which permeates all commercial lines, the piano suffers probably a higher percentage of losses through the stencil than any other product of the industrials. In piano selling name value counts for more than anything else. One can look over the piano names of the manufacturers that are running today and he is surprised at the manner in which old name values have been traduced and will find that the old names that have been maintained and protected are doing the main operation of the business.

To sell pianos today requires a greater ability than heretofore displayed in the past two or three decades. There is no inducement to men of ability to take up piano selling as a means of earning for the reason that good men will enter other fields where they can make more money. Let dealers study this question carefully. They had better have two salesmen that are well paid and will turn in good sales than to have four salesmen illy paid turning in a quota of poor sales that does not equal the units sales of two men of ability. There are few dealers who will object to this reasoning.

Advertising and Salaries

Dealers will take up two of the most important elements in their business, overhead and advertising and make the first slashes in their efforts to cut down the cost of selling. The first goes toward the advertising. The second toward cutting the salesmen's salaries, or putting them on commission with a drawing account that does not make the salesman independent. There is a waste in advertising that every dealer can save if he will do the right kind of advertising and in about one-third of the space he has been in the habit of utilizing.

The Rambler has said that the main thing in piano selling

is name value. How many dealers realize this. Their advertising consists mainly in bargain offerings, and this has become such a practice that it is seemingly impossible to overcome. If a dealer is carrying an old line make he uses that name as a bait to sell cheaper pianos. He does not help maintain name value in clean-cut advertising that proclaims the name, which, of course, is backed by tone value, but he will utilize the name value in the endeavor to lift up the name value of his cheap grades.

Advertising does not sell pianos. It can create name value. That name value is of assistance in the making of sales; so it all comes down to a question of salesmanship. The dealer can cut his advertising 50 per cent by simply printing the name of his high grade piano with his name as the representative. Let him study this. The name value piano will bring the salesman in contact with the prospects, and he then can talk his cheaper pianos, or stencil makes, to prospects if they are not able to buy the name value piano. Instead of "saving" with a cut of 50 per cent on his advertising through this method of a small space with the name of the piano and the dealer representing it, he should give that 50 per cent to the salesmen who do the work of keeping the business afloat.

A Business Sermon

Each dealer, however, must work out his own salvation. One can moralize over these conditions to a point where it is exasperating. This individualizing of each business under the direction of the one in charge is well presented in a recent sermon which appeared in a Middle West newspaper and which applies to the question of individual management, the taking care of one's own affairs and only keeping track of what competitors are doing as a safe-guard, but not wasting time upon it. That sermon had as its text "That our time be more usefully apportioned in one's own life."

The Rambler does not want to pose as a preacher, or minister, to be more polite probably, nor does he want to call on a religious infliction to help straighten out the affairs of the piano business, but what was said in part by that minister is interesting and may cause some benign piano man to apply what is said in the following to an introspection of his own attitude towards his own business.

Everyone His Own Manager

It is interesting to contemplate the world as it would be if every one were willing and competent to manage his own life. Most of the board meetings we plan to attend in the next month would not have to meet. Only a small part of the Community Chest would need to function and the jails would be quite empty. A surprisingly large part of our time is given to those whose affairs analyze down to this, that someone did not, would not, perhaps could not, manage his one lone life.

How much of doing good and how much sacrifice have to be just from this, that someone crawled out from under the management of his own life and left someone else do it. At the very outset of any consideration of the management of one's life, and the apportionment of time, one has to reckon with this matter of the claims upon him of the self-regarding and the other regarding virtues.

We are all hoping for the time that will come to pass one of these years when we shall get hold of life and feel a quiet mastery of it. So much of the time it seems to have hold of us. That always gives a feeling of being rushed and crowded.

Dante speaks of the time, "When his feet left the haste which mars the dignity of every act." The change in our general philosophy of living is strikingly evident just now. We all have a background of taking hold of life at the hard end. With this went the thought of a goal at the end of vast preparation in which hard work, doing duty, and guarding time, were indispensable.

It is evident now that many have decided that there is an easy end to life and that while others are taking hold of the hard end, another can take the easy end and go all around them. In the testimony of modern criminals taken in the nets, this runs like a refrain in the evidence, "Easy money."

Sales vs. Profits

The Rambler has been preaching to piano men for a good many years, and now that he is getting down towards the moralizing effects of preaching, he finds that there are some salesmen who can not absorb a sermon. In fact, one low-brow salesman who had made a record through selling pianos, selling them honestly when he could, but not stopping there, he sold them dishonestly if he could not sell them honestly, who flung with disgust some of the precepts presented in THE MUSICAL COURIER into the waste-basket and remarked that it was his business to sell pianos and he was going to sell them. The Rambler had the curiosity to investigate the record of this salesman. He was one that we characterize as strong-arm salesmen. He did have a record as to units sold, but another salesman, a quiet, peaceful, thinking, studying man, made more money for the house in 50 per cent less sales than had that strong arm salesman who sold pianos honestly, if he could, and if necessary he sold them dishonestly, and even his pianos sold honestly were dishonest because he was not loyal to the house he was working for or the piano he was selling.

Here again is presented a phase of piano selling that the dealers should study when it comes to the question of compensation for the men who supply the crux, or foundation, of the business—the salesmen. Better sell fewer pianos, have fewer salesmen, and have each sale eliminated of all risk elements, than to pile up a lot of sales made by cheap salesmen who do not care a rap whether the house makes any money or not, just so they could say they sold so many pianos each month without any regard to the hereafter or the instalment agony.

The Salesman's Responsibility

There are so many ways of studying waste in a piano business that the dealer can effect without weakening the selling powers of his organization with cheap salesmen. Pay the salesmen good wages and the more independent you can make them the more good sales they will make, because they will have the backbone to turn down sales that would otherwise be made, and if the salesman is handled right he will not have constantly hanging over his head the fear of losing his job and his family suffering thereby.

There is much to say on this subject. The reconstruction of the piano business by saving of waste through economical methods applied directly to selling, offers opportunities at the present time that has not been the fate of the piano for many years past. Davy Crockett once said "When things get so damned bad they can't get any worse, they must get better." The Rambler is not sure this is exactly the language of the pioneer, but it applies to the piano business at this present time in a way that every man in the business should take seriously, and starting with a bedrock of confidence bring about a reconstruction and rejuvenation of piano selling that will make 1930 a good, prosperous year. There are eleven months left in 1930, and many dealers have made a wonderful progress in reconstruction during the first month.

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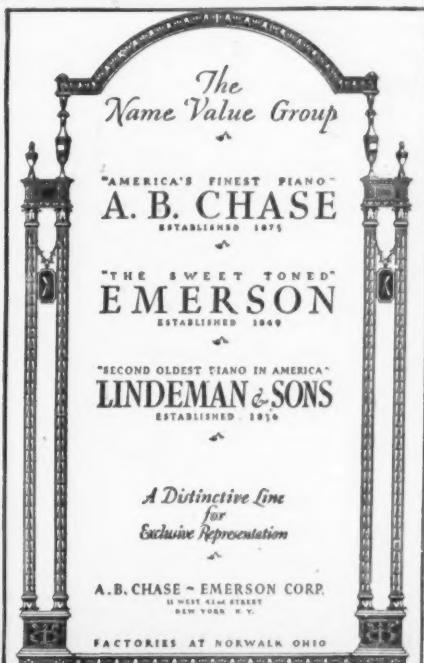
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Amelita Galli-Curci

Singing Home Sweet Home During the Lesson Scene in The Barber of Seville, Her Final Appearance With the Metropolitan Opera Company, on January 24. Increasing Demands for Concert Appearances of the Famous Singer Decided Her Retirement from Opera.

